

SPECIAL REPORT: HOW TO SHOOT A HOT-AIR BALLOON FESTIVAL

SHUTTERBUG

TOOLS, TECHNIQUES & CREATIVITY

September 2015

THE LIGHTING TOOLS, TIPS, AND TECHNIQUES ISSUE

HOW TO CAPTURE THE RIGHT LIGHT EVERY TIME

WE TEST

- » PROFOTO B2
- » WESTCOTT TWO-LIGHT
DAYLIGHT D5 SOFTBOX KIT
- » PENTAX K-3 II

PLUS:

WE SHARE ACCLAIMED
FASHION PHOTOGRAPHER
LOU FREEMAN'S LIGHTING SECRETS

TEN THE
ENTHUSIAST
NETWORK

© Lou Freeman; Supermodel: Niki Taylor

1980 *Our story begins...*

The Paul C. Buff Research Lab

After many years spent in California where he'd earned an enviable reputation for his work in the recording industry, **Paul Conrad Buff** sold his studio to partner Frank Zappa and headed to Nashville, Tennessee. With his developing interest in photography and lighting, Paul was shocked at how bulky, inefficient, and grossly expensive studio lighting was at the time. Knowing the industry needed something better, Paul started an in-home research lab, beginning work on a "monolight" - a self-contained flash unit with power and versatility that could be made in America and priced affordably.



Paul's "Golden Rule" philosophy of customer service begins...



1981

The White Lightning 130

Paul unveiled his first "monolight" for \$139. With cult-style marketing, Paul answered all initial phone calls himself and began what would become a lifelong reputation for outstanding service.

1984

The 5K/10K Series

the beloved "coffee cans"



Want to buy a studio flash in the U.S. in 1980? You'll need \$1500+ ...and good luck if you need repairs.



2007

The ZEUS and Vagabond II

PCB broke new ground with the release of a powerful pack-and-head system and an upgraded Vagabond in the same year.

2006

The AllenBees Ringflash

Once a more specialized (and very expensive) type of flash, the ABR800 turned the ring flash into an overnight studio favorite.



Another case of copycatting is about to begin: Paul's PLM design is copied (poorly) by several huge manufacturers using lower quality materials and some using stolen molds. One didn't realize that BUFF was still stamped into the center pole mold. *Oops.*



2008 - 2009

The PLM System

Paul introduces a revolutionary new accessory - the carefully-crafted, Parabolic Light Modifier (PLM) System. With assorted sizes, fabrics, and covers - the PLM becomes a favorite replacement for traditional umbrellas and softboxes.

The CyberSync System

A giant step is taken in the world of remotes as well with the wireless 2.4 GHz CyberSync radio remote control system



2010

The EINSTEIN

Time for something brilliant! This powerful, all-digital, IGBT-controlled flash shocked the industry with its lightning fast flash duration and consistent color temperature.



PAUL C.
BUFF

paulcbuff.com
1-800-443-5542

SALES TRIPLE -

White Lightning tops the industry with a 25% market share

1986

The Ultra Series

the next generation "super light" is released - quickly becoming the favorite flash in studios across America



1997

The ZAP 1000



Competitors begin creating copycat designs and aggressive marketing campaigns targeting White Lightning

1998

The UltraZAP and X-Series Flash Units

Paul C. Buff, Inc. gets "brighter, lighter, quicker, tougher, sleeker, and cheaper"

In 1999, Paul marries Debbie - who will soon start drawing little pictures of bees with alien eyes...

2003

The Vagabond

the first portable true sine wave battery power source for flashes



1992

Compuscene

the first single computer controllable wired remote

Suddenly other products in the photo world start showing up in colors too...

2000

The RadloRemote One

a 900 MHz wireless remote control system for controlling up to 256 lights!



Buff's percentage of the U.S. studio flash market rockets to an estimated 60%

2011

PLMv.2

The highly evolved PLMv.2 offers extreme efficiency, smooth coverage, and even illumination. Sorry, copycats.



The Vagabond Mini

incredible power in such a tiny, lightweight package

Two years after the Vagabond Mini arrives, along comes the Photogenic Ion. Gee, that looks FAMILIAR.

Hmm. Did Profoto suddenly come out with an IGBT-controlled flash after the Einstein?

In the Lighting Industry,
ORIGINALITY & INNOVATION
have always come from
the **same place.**

See it in our past -

be part of it in the future. **The BUFF Goes ON ---->**

2014

The Omni Reflector

With the Omni, PCB introduced a multi-purpose modifier for all shooting styles - with ultra-even, wide coverage and max output.



See the **PACKAGES** now online with our newest products!

The VLX Extreme

The 4th-generation VLX is our most powerful portable power source yet, utilizing the safest, most robust, and longest lasting batteries available.



Honoring our founder, our mentor, and our friend - Paul blazed the trail and we keep marching ahead.

Exceptional Images Deserve an Exceptional Presentation

Images by: Alexis Cuatrecasas, Max Seigal, Stephen W. Oachs, Jessica Quintal, Nicole Sepulveda, Annie K Rowland, Scott Robert Lim, Neil Simmons



Display Your Images in Their Element

Choose our Wood Prints to lend a warm, natural feel to your images, or MetalPrints infused on aluminum for a vibrant, luminescent, modern look. Both options provide exceptional durability and image stability, for a gallery-worthy display that will last a lifetime. Available in a wide range of sizes, perfect for anything from small displays to large installations.



Learn more at bayphoto.com/pro-products

25%
OFF
Your First Order!

*Get 25% off your first order with Bay Photo Lab! For instructions on how to redeem this special offer, fill out the New Customer Account Request form at bayphoto.com.



Stunning Prints

on Natural Wood or High Definition Metal

Quality. Service. Innovation.
We're here for you!

bayphoto
bayphoto.com



"Even an amateur can achieve glossy mag results."



MacFormat May 2014



1
minute
in Portrait
Pro

EXTRA 10% OFF
CODE WG3378

Shutterbug readers get
an **EXTRA 10% DISCOUNT**
OFF any SALE or LIST PRICE -

use the code **WG3378**
at www.PortraitPro.com.

THE FASTEST, EASIEST RETOUCHING SOFTWARE

PortraitPro 12 contains unique face relighting technology for fast and natural-looking photo touch-up. An interactive preview of results and customizable presets and sliders give you full creative control. Create a flawless look or a more subtle finish in seconds.



DOWNLOAD YOUR **FREE TRIAL** NOW FROM WWW.PORTRAITPRO.COM!

SALE



1
minute
in Portrait
Pro

THE FASTEST, EASIEST RETOUCHING SOFTWARE

Too much airbrushing can lead to unnatural, plastic-looking skin. PortraitPro 12 lets photographers get around this problem by adjusting the light on the face to get more natural and flattering results. Now you can always show your subjects in their best light.

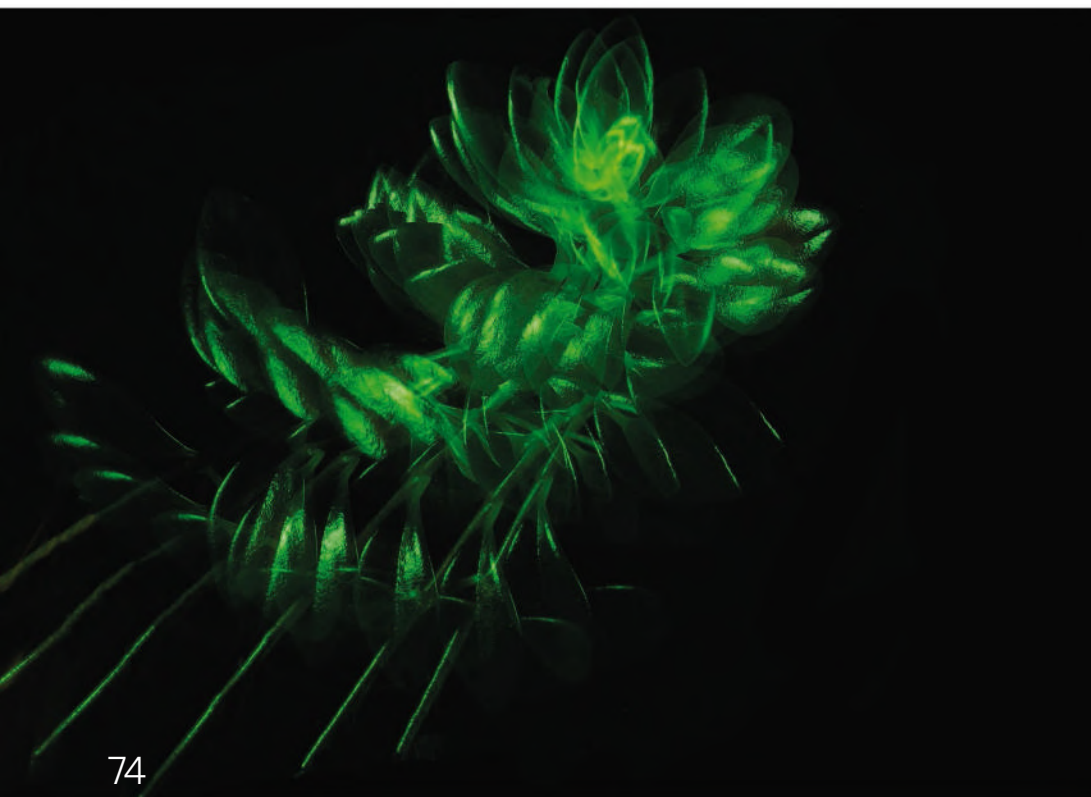


Money-back
guarantee if
you are not
satisfied.

EXTRA 10% OFF
CODE WG3378

Shutterbug readers get
an **EXTRA 10% DISCOUNT**
OFF any SALE or LIST PRICE -
use the code **WG3378**
at www.PortraitPro.com.

DOWNLOAD YOUR **FREE TRIAL** NOW FROM WWW.PORTRAITPRO.COM!



SHUTTERBUG (ISSN0895-321X) is published monthly by TEN: The Enthusiast Network, LLC, 261 Madison Ave., 6th Floor, New York, NY 10016. Periodicals postage paid at New York, NY and additional mailing offices. POSTMASTER: Send all UAA to CFS. (See DMM 707.4.12.5); NON-POSTAL AND MILITARY FACILITIES: send address corrections to SHUTTERBUG, PO Box 420235, Palm Coast, Florida 32142-0235. Printed in the U.S.A.

Copyright © 2015 by TEN: The Enthusiast Network Magazines, LLC. All rights reserved. No portion of this magazine may be reprinted without written permission from **SHUTTERBUG**. For information on display rates or media kits, please write: **SHUTTERBUG**, P.O. Box 7, Titusville, FL 32781, (321) 269-3212. Subscriptions: US—One Year (12 issues) \$22.95, Canadian \$34.95, Foreign \$46.95 (including surface mail postage). Payment in advance, U.S. funds only. Single Copies \$4.99 (US), \$5.99 (Canada). (800) 829-3340.

BACK ISSUES: To order back issues, visit <https://www.circsource.com/store/storeBackIssues.html>.

TOOLS

- 30 **ASK A PRO**
Scott Kelby Answers
Your Photography
Questions
by Scott Kelby



- 32 **THE GOODS**
This Month's Picks
for Our Favorite New
Premium Photo Gear
by The Editors

- 36 **PRODUCT OF THE
MONTH**
Sony A7R II
by The Editors

- 38 **GEARED UP**
Our Comprehensive Look
at the Best Lighting Gear
for Photography
by Joe Farace

LIGHTING REVIEWS

- 48 **WESTCOTT TWO-
LIGHT DAYLIGHT D5
SOFTBOX KIT**
Get Cool, Soft Light for
Portraits at an Affordable
Price Point
by Joe Farace

- 54 **PROFOTO B2**
This Small Light Really
Packs a Punch
by Steve Bedell

CAMERA REVIEWS

- 64 **PENTAX K-3 II REVIEW**
Lab Test Results &
Comments: Still & Video
*Edited by George
Schaub*

TECHNIQUES

- 74 **PRO'S CHOICE**
Adam Savitch Gets
Maximum Impact from
Minimal Lighting
by Jack Neubart

- 80 **BEAUTIFUL LIGHT**
We Go on a Shoot with
Acclaimed Fashion
Photographer Lou
Freeman to Learn Her
Lighting Tricks
by Steve Bedell

- 84 **DESTINATION TRAVEL**
Photographing the
Albuquerque Balloon
Festival
by George Schaub

Photos: top © Adam Savitch, bottom © George Schaub

PHOTO © 2015 SUE BRYCE.

*"Alien Skin's Exposure is the editing software
I always dreamed of."* — Sue Bryce



Exposure 7 gives your photos organic and emotional looks inspired by the history of analog photography.

Use subtle touches of modern film, or go with the dramatic styling of photography from a century past. Explore Exposure's beautiful color toning and unmatched black and white conversion. Our hundreds of presets give you plenty of inspiring starting points. From there, you can customize to your heart's content. With Exposure 7, your photo will look hand-crafted, not computer generated.

Visit alienskin.com to try Exposure for free.

© 2015 Alien Skin Software, LLC. All rights reserved. Exposure and Alien Skin Software are registered trademarks of Alien Skin Software, LLC.



16



CREATIVITY

- 26 ON THE ROAD
Why I Don't Leave Home
Without My Speedlights
by Blaine Harrington
- 86 STUDENT UNION
Profiles of the Up and
Coming
by Jay McCabe

DEPARTMENTS

- 12 EDITOR'S NOTES
- 14 FULL FRAME
- 16 PICTURE THIS!
- 24 TALKING PICTURES
- 95 FINAL SHOT

READER SERVICES

- 94 ADVERTISER'S INDEX
- 92 ETC...SHOPPERS,
PHOTO LABS,
SERVICE/REPAIR, &
EVENTS
- 72 PRODUCT PORTFOLIO

ON THE COVER

Acclaimed fashion photographer Lou Freeman's mantra is to bring beauty, strength, and sophistication to everyone she captures. It is quite apparent in looking at our stunning cover image of supermodel Niki Taylor that Freeman achieves that and more. The image was taken with a mixture of daylight and Bi-Color LED light panels. Freeman used a Canon EOS 5D Mark III and an EF 70-300mm f/4-5.6L IS USM lens.



Photos: left © Keith Christenson, right © Lou Freeman



**MOVE
FREELY.**

BLACKRAPID™

The Original Camera Sling™
lets you live the moment
and capture the perfect shot.

Visit us at blackrapid.com





EDITOR'S NOTES

LIGHT LESSONS

"Light makes photography. Embrace light. Admire it. Love it. But above all, know light. Know it for all you are worth, and you will know the key to photography."

—George Eastman

WE INCLUDED THE ABOVE QUOTATION by George "Mr. Kodak" Eastman in an online story called "The 25 Best Quotes About Photography" that appears exclusively on our website, Shutterbug.com. Why do I mention this? Two reasons: #1, the magazine you are holding in your hand is our "Lighting Tools, Tips, and Techniques" issue and that quote pretty much sums it all up. And, #2, I wanted to make you aware of some of the exciting changes happening at Shutterbug.com.

But first to the issue at hand. It's one of our favorites to put together because, as Eastman so perfectly said it, light is "the key to photography." We explore that idea in several stories and reviews in this issue. For starters, you really need to check out Steve Bedell's piece on page 80 on what it's like to take a lighting master class with acclaimed fashion photographer Lou Freeman. Bedell follows Freeman during one such class and shares her tips and tricks (including lighting diagrams) on how she lights for portraits and fashion. Bedell also does a field review of the Profoto B2 in this issue on page 54. If you're not familiar with the B2, it's one of the most talked about portable yet powerful lighting products on the market out there. Speaking of reviews, Joe Farace does a studio test of Westcott's Two-Light Daylight D5 Softbox Kit, which is designed to create cool, soft light for portraits. Even better, the kit sells at a surprisingly affordable price point. Read the review on page 48. In Jack Neubart's *Pro's Choice* column on page 74, he learns about photographer Adam Savitch's stroboscopic lighting technique for freezing motion in a flash.

I'd also like to call your attention to a brand-new column in *Shutterbug* starting this month. Titled "Destination Travel," it takes a look at a particularly popular photo destination and offers tips and travel advice on how to make the most out of your visit. For this initial column (which will run quarterly), *Shutterbug* Editor-at-Large George Schaub gives you the lowdown on how to cover the upcoming Albuquerque Balloon Fiesta in New Mexico, which, if you haven't been, is one of the great photo trips.

Now on to our website. In case you weren't aware, we post a variety of web-exclusive stories to Shutterbug.com daily. In particular we have a voluminous supply of great photography gear reviews and news there for you to read. Just hover over our redesigned Navigation (aka Nav) bar at the top of the site and a flyout will appear with drop-down access to all our DSLR, mirrorless camera, compact camera, medium format camera, lens, printer, bag, and lighting, etc., reviews and news. There's tons of stuff there to help you make informed purchasing decisions. (And you know you want a new camera, lens, and/or bag, right?)

Have you visited our online Galleries at Shutterbug.com recently? If not, you really need to check them out and share your photos. We now have a *Shutterbug Photo of the Day* feature where we choose our favorite reader images to run as a full-page spread in the magazine. You can see this month's choice in *Final Shot* on page 95. As you'll notice about that image, which was shot by Alan Bogart at the Great Sand Dunes National Park in Colorado, the light is positively luminous.

Dan Hawlik

CONNECT WITH SHUTTERBUG

editorial@shutterbug.com

F: shutterbugmag T: shutterbugmag I: shutterbugpix



SHUTTERBUG

P.O. BOX 7, TITUSVILLE, FL 32781

EDITORIAL

GENERAL MANAGER RON LEACH

EDITOR-IN-CHIEF DAN HAWLIK

GROUP MANAGING EDITOR COURTNEY MCKINNON

MANAGING EDITOR ANDREA K. TURNEY

EDITOR-AT-LARGE GEORGE SCHAU

ART DIRECTORS ALINA AVANESYAN, BERNICE GUEVARRA

LISTINGS EDITOR CYNTHIA BOYLAN

ADMINISTRATIVE ASSISTANT/CUSTOMER SERVICE SHERRY SWIM

SSwim@enthusiastnetwork.com • (321) 225-3137

CONTRIBUTORS

STEVE BEDELL, JOE FARACE, BLAINE HARRINGTON, SCOTT KELBY, JAY MCCABE, HOWARD MILLARD, JOSH MILLER, JACK NEUBART, MARIA PISCOPO, LORIN ROBINSON, JASON SCHNEIDER, JON SIENKIEWICZ, BARRY TANENBAUM, STAN TRZONIEC, JOHN WADE

SUBSCRIPTIONS • (800) 829-3340, (386) 447-6318
shutterbug@emailcustomerservice.com

SHUTTERBUG, PO BOX 420235, PALM COAST, FL 32142-0235
PLEASE INCLUDE NAME, ADDRESS, AND PHONE NUMBER ON INQUIRY.

ADVERTISING

ACCOUNT EXECUTIVES

GENNY BRESLIN (321) 225-3127

GBreslin@enthusiastnetwork.com

JOANNE GEORGE (321) 225-3130

JGeorge@enthusiastnetwork.com

ADVERTISING ASSISTANT

ROBIN BEECHERL (321) 225-3144

RBeecherl@enthusiastnetwork.com

FAX (321) 225-3146 • sales@shutterbug.com

MANUFACTURING & PRODUCTION OPERATIONS

VP, MANUFACTURING & AD OPERATIONS GREG PARNELL

SENIOR DIRECTOR, AD OPERATIONS PAULINE ATWOOD

ARCHIVIST THOMAS VOEHINGER

ENTERTAINMENT GROUP

MANAGEMENT

PRODUCTION DIRECTOR KASEY KELLEY

EDITORIAL DIRECTOR, DIGITAL CHRIS MAURO

FINANCE DIRECTOR ADAM MINER

DIGITAL GROUP

DIGITAL DIRECTOR, ENGINEERING JEFF KIMMEL

SENIOR PRODUCT MANAGER RISHI KUMAR

SENIOR PRODUCT MANAGER MARC BARTELL

CREATIVE DIRECTOR PETER TRACY

TEN: THE ENTHUSIAST NETWORK, LLC

CHAIRMAN PETER ENGLEHART

CHIEF EXECUTIVE OFFICER SCOTT P. DICKEY

EVP, CHIEF FINANCIAL OFFICER BILL SUTMAN

PRESIDENT, AUTOMOTIVE SCOTT BAILEY

EVP, CHIEF CREATIVE OFFICER ALAN ALPANI

EVP, SPORTS & ENTERTAINMENT NORB GARRETT

EVP, CHIEF CONTENT OFFICER ANGUS MACKENZIE

EVP, OPERATIONS KEVIN MULLAN

SVP, ENTERPRISES TYLER SCHULZE

EVP, SALES & MARKETING ERIC SCHWAB

SVP, DIGITAL OPERATIONS DAN BEDNAR

SVP, SALES OPERATIONS MATT BOICE

SVP, FINANCIAL PLANNING MIKE CUMMINGS

SVP, AUTOMOTIVE DIGITAL GEOFF DEFRAANCE

VP, EDITORIAL OPERATIONS AMY DIAMOND

EVP, AFTERMARKET AUTOMOTIVE DOUG EVANS

SVP, CONTENT STRATEGY, AUTOMOTIVE DAVID FREIBURGER

SVP, DIGITAL, SPORTS & ENTERTAINMENT GREG MORROW

VP, DIGITAL MONETIZATION ELISABETH MURRAY

SVP, MARKETING RYAN PAYNE

EVP, MIND OVER EYE BILL WADSWORTH

CONSUMER MARKETING, ENTHUSIAST MEDIA

SUBSCRIPTION COMPANY, INC.

SVP, CIRCULATION TOM SLATER

VP, RETENTION & OPERATIONS FULFILLMENT DONALD T. ROBINSON III

Occasionally, our subscriber list is made available to reputable firms offering goods and services that we believe would be of interest to our readers. If you prefer to be excluded, please send your current address label and note requesting to be excluded from these promotions to: TEN: The Enthusiast Network, LLC, 831 S. Douglas St., El Segundo, CA 90245, Attn: Privacy Coordinator.

Any submissions or contributions from readers shall be subject to and governed by TEN: The Enthusiast Network's User Content Submission Terms and Conditions, which are posted at <http://www.enthusiastnetwork.com/submissions>.

Reprints: Contact Wright's Media at 877-652-5295 (281-419-5725 outside the U.S. and Canada) to purchase quality custom reprints or e-prints of articles appearing in this publication.

Copyright © 2015 by TEN: The Enthusiast Network Magazines, LLC All rights reserved. Printed in the USA.

Canada Post: Return undeliverable Canadian addresses to IMEX Global Solutions, P.O. Box 25542, London, ON N6C 6B2.



SIGMA

UNCOMPROMISING.

Quality, reliability and versatility.

The 17-70mm F2.8-4 lens, designed for APS-C format cameras, delivers stunning images in a lens 30% smaller than conventional models.

C Contemporary

17-70mm F2.8-4 DC Macro OS HSM

Case and Hood LH780-03 included.

*OS is not available for Pentax and Sony mount
USA 4 Year Service Protection



SIGMA USB Dock

Update, adjust & personalize. Customization never thought possible. Sold separately.





JUMP SHOT

Ray Demski captured this dramatic image sequence of Olympic Beach Volleyball gold medalist Jonas Reckermann in the Canary Islands for Red Bull. "I wanted to show the entire movement of Jonas Reckermann's jump serve in a single image," Demski told *Shutterbug*. "In addition to the technique of layering action into a sequence, I also stitched several images into a panorama and exaggerated the distance of the movement in order to avoid any overlap of the action." He used three Nikon Speedlights at a low power setting (around 1/64th power) in order to get the fast recycle times needed to keep up with the high frame rate of his Nikon D3. "The Speedlights were triggered by PocketWizard Plus IIs. Shooting at dusk and overpowering the ambient light gave us the moody atmosphere and allowed me to use a rather low flash power. But we had to work fast to catch the last light and probably took 20 minutes from starting setup to the last shot." Demski paired his D3 with an AF-S Nikkor 24-70mm f/2.8 ED lens and shot the image at 42mm, f/4, 1/250 second, ISO 200. You can see more of his work at www.raydemski.com. He is represented by Upfront.



© Ray Demski; Athlete: Jonas Reckermann



© Steven Pinker

GREAT LIGHTING

BEAUTIFUL LIGHTING, in many ways, is what photography is all about. And as our readers proved with this month's submissions, if you want great lighting, all you need to do is look outside your window. While it's not entirely surprising, our 10 favorite photos from this month's assignment are all bathed in natural light. The results are simply radiant.

FOX IN SOX

Steven Pinker captured this poignant scene in Truro (Cape Cod), Massachusetts, with a Leica M (240) and a Leica APO-Telyt-R 280mm f/4 lens at f/4, 1/350 second (2/3 stop below the Auto setting), ISO 800.



© Kris Mellinger

MORNING LIGHT

Kris Mellinger shot this image of sunlight streaming through the trees in Indiana, Pennsylvania.



© Stuart Lovell

IN THE NARROWS

"Backlight illuminates the steam as a Western Maryland train runs through The Narrows, near Cumberland," Stuart Lovell says about this photo.

FLASHBENDER[®] 2

You'll love your **FLASHBENDER** too



Soft Boxes

Reflector + Diffusion Panel

- Small, Large, & XL Pro w/ Strip Grid
- Packs Flat / Durable / Lightweight



Flash Grids & Gels

Universal Designs Attach Quickly

- Grid Features 16, 25 and 45 Degree Spots
- Gels Available in Color Effects + Correction Kits



Reflectors

Shapeable / Multiple Uses

- For Bounce Flash, Gobo, or Snoot
- Packs Flat / Durable / Lightweight

RogueFlash.com

Patent: See www.ExpolRus • Rogue and FlashBender are registered trademarks of Expolmaging, Inc. • Distributed by Expolmaging, Inc.





THROUGH THE MINE'S EYE

This image was taken in an abandoned mine in the Bradshaw Mountains in Prescott, Arizona. "To capture this photo was a LOT of work and almost didn't happen," Theresa Rose Ditson recalls. "Lots of steep hill hiking with my heavy camera bag, tripod, etc., only to find this abandoned mine, which I have previously found to be normally damp/muddy on other occasions was incredibly flooded this time. At first I thought it was a complete bust as I was really hoping to shoot the interior further in the mine, but then noticed the sun traversing across the sky and decided to go inside anyway, to see what the view was, framed by the entrance. I got pretty wet, despite wearing rubber booties, due to having to crouch in a cramped space just inside the mine and thankfully just in the nick of time to also catch the sun as it made its way west across the sky and out of view. I also used a flash to illuminate the interior better and balance against the outside brightness. Luckily, I was able to do this in a single, non-composite image." She shot it with a Nikon D810 and a Nikkor 14-24mm lens at 14mm, f/14, ISO 64, 1/80 second. A Nikon SB-910 Speedlight flash was used, off-camera, and angled up to illuminate the mine's cavernous walls.

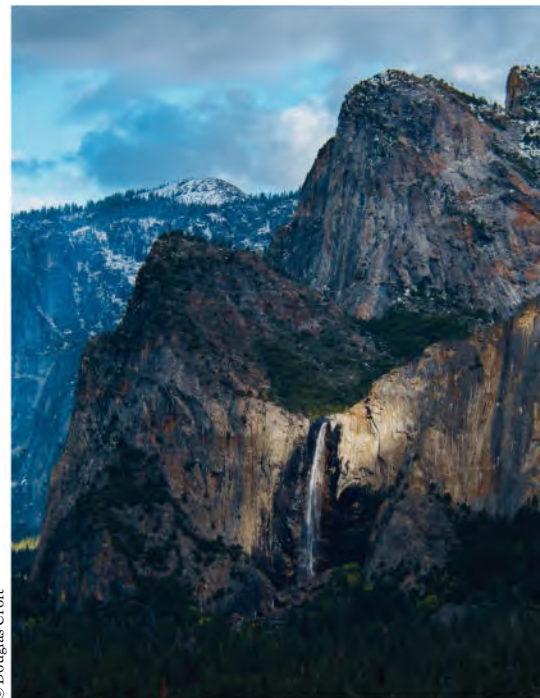
© Theresa Rose Ditson



CANYON LIGHT

"Sunset at Cape Royal Grand Canyon. Sunrays paint the canyon walls," Gerry Groeber writes about this shot.

© Gerry Groeber



© Douglas Croft

SPOTLIGHT ON BRIDALVEIL FALLS

"A spring storm was clearing and the clouds and late afternoon sun created an incredible mosaic of shadow and light across the Yosemite Valley," Douglas Croft writes. "I composed on Bridalveil Falls and waited for this to happen." It was shot with a Nikon D7000 and a Nikkor 18-300mm lens at ISO 200, f/8, 1/125 second.



© Jeff Perkins

MORNING LIGHT AT THE BASILICA

This image was captured by Jeff Perkins in St. Peter's Basilica in Rome, with a Minolta Autocord TLR loaded with Fuji Reala film, ISO 100, f/5.6, 1/15 second.



Ever worked with
a real control freak?
There's nothing better.

Experience your photos in gallery quality.
Made in the photo lab of the pros.

WhiteWall.com



**ORIGINAL PHOTO PRINT
ON ALUMINUM DIBOND**

12 x 8 inches

starting at just

\$50.95

Save \$10

Coupon code: **WW15SB08**

Minimum order value: \$70
valid until 08/11/2015*



© Frank Goroszko

ARCH AT SUNSET

"There were steps on this side of the arch leading to a parking lot next to the river," Frank Goroszko says about this photo. "The river was at flood stage and reached up to the second step, which limited how far back I could get. It wasn't quite enough to get the whole arch in the frame. The rays of the setting sun really helped to fill in the area under the arch." He shot it with a Nikon F5 and a Tokina 19-35mm lens at f/8, 1/125 second (+ 1/3), 19mm, with Fujichrome 100 film, ISO 100.



© Brenda Baltimore

SEEING DOUBLE

This picture was shot in July 2014 in the Red Deer River, Alberta, near Ya Ha Tinda Ranch. "A large thunder and lightning storm had just passed through and left the most electrifying light and colors in the rainbow behind it," Brenda Baltimore explains. She shot it with a Nikon D7000 and a Nikkor 18-105mm f/3.5-5.6 lens at 18mm, f/7.1, ISO 1250.



© Keith Christenson

NOON, DEEP IN THE GOMANTONG CAVES

Keith Christenson shot this photo of the Gomantong Caves in Malaysia at noon from the bottom of the cave below a skylight 300 feet overhead. "There is a window of about 10 minutes as the shaft of light hits the bottom left, and then moves across the floor, and finally is gone," Christenson says. "Which, of course, is one way to light up such a big space with few people and no artificial lighting." He captured the image with a Canon EOS 70D on a Davis and Sanford PB228-10 tripod using a Tokina 12-24mm f/4 (IF) DX II lens set to 15mm. It's a 1.6-second exposure at f/4 and ISO 320.

INTRODUCING PHOTOGENIC[®] MATRIX

MCD400R

THE PERFECT LIGHT
AT A PERFECT PRICE



- 400WS digital monolight
- Flash power control range of 6 f-stops
- Precise flash power adjustment in 1/10 f-stop increments
- Preflash sync capability
- Virtually silent cooling fan
- Integrated 2.4 GHz receiver with transmitter
- Compact, lightweight design

PHOTOGENIC[®]
(800) 682-7668
photogenic.com



© Dan Havlik

EXTREME OUTDOOR PHOTOGRAPHY

Outdoor photography is great but it's even better when you take it to the extreme. For this assignment we're looking for images of dizzying mountaintops shot from harrowing angles, exploding volcanoes, dangling ice climbers, kayakers barreling through rapids, or stunning displays of weather. In short, we're looking for outdoor images that make us see the awesomeness and danger of nature in the extreme. ■

STORM BREWING

Though this was shot in an urban landscape, the feeling of nature encroaching on the man-made world felt incredibly extreme. I captured this storm rolling in over Upper Manhattan in New York City with a Canon EOS-1D X and an EF 70-200mm f/2.8L IS II USM lens at f/3.5, ISO 100, 1/100 second. Just moments after I shot this, the sky erupted with furious hail-like rain, which pounded the streets for about 15 minutes. And then, just like that, the storm ended, the clouds parted, and the sun came out again.

HOW TO SUBMIT ONLINE

1. Go to www.shutterbug.com and register. Scroll down the page and on the right side you will see a box for entering your username and your password. If you already have registered and/or submitted images for the Galleries you can skip this step. Respond to the activation e-mail. Registration is free. You will use your username and password whenever you visit or, with some systems, it will automatically load for you when you visit www.shutterbug.com.
2. Check the assignment and closing dates in the magazine. When the magazine is printed we will create an appropriate gallery for your images. The limit is two images per assignment.
3. Select and prepare your images. We only accept files at a maximum 2MB size, JPEG format. Save the JPEG at a quality level of 10 or higher. Note that file size in your image folder directory will determine upload size, not the "opened" file size, as JPEG compresses at 1:4 at higher quality ratings. If your images do not load it probably means you have exceeded the file size or have not used JPEG format.
4. Click on the Galleries tab on the homepage. In the Category section use the drop-down menu to select the Picture This! assignment. Note that images are simultaneously loaded into the assignment category as well as your own personal gallery. When the Picture This! assignment deadline date has lapsed the assignment gallery will be removed, but your image will still reside in your own gallery.
5. In the Description box add title, camera, lens, exposure information, and your full name. Also add any other comments or anecdotes you think relevant. We reserve the right to edit comments as needed.
6. Click the Save button at the bottom of the page to upload the image.
7. You retain copyright on the image.
8. We will choose the images after close of the due date.
9. Please feel free to comment on images submitted by other readers.

PLEASE NOTE: If the photograph includes a minor or a recognizable individual or group you are guaranteeing that you have a signed model release form, and especially a parental or guardian release form for minors. You should keep a copy of that release in your files. Scan that release and keep it handy. If an image is chosen for publication, failure to provide a form when requested will eliminate the image from consideration. You can find release forms at <http://asmp.org/tutorials/model-release-minor-child.html> and other resources on the Internet. By uploading images you attest that the model release form is valid, that any depiction of a person is with their consent, that you have a model release form available on request, and that all images you submit have been made by you.

DEADLINE FOR SUBMISSION: October 1, 2015. Images will appear in our January 2016 issue.

OUR NEXT TOPIC: Photojournalism and Documentary Photography
DEADLINE: November 1, 2015 **PUBLICATION DATE:** February 2016

PLEASE NOTE: By submitting you agree to give us the right to show the image(s) on the web and for publication. You give us publication rights in the magazine and on the website(s) of TEN: The Enthusiast Network, LLC.

WANT TO SEE IMAGES SELECTED FOR PAST PICTURE THIS! ASSIGNMENTS?

Go to www.shutterbug.com and click on Picture This! in the "Features" menu at the top of the homepage.

Samy's Camera

TRADE-IN WE PAY TOP \$\$\$ FOR
OR TRADE UP! YOUR USED EQUIPMENT!

FOR A QUOTE CALL

GEORGE at our FAIRFAX LOCATION 323-938-2420 ext.1293

Rod at our BEATRICE LOCATION 800-321-4726.

EQUIPMENT FINANCING

SIMPLE! ONE PAGE EXPRESS APPLICATION.

FAST! APPROVAL WITHIN 24 - 72 HOURS.

FLEXIBLE PAY OPTIONS

www.socalleasing.com/samys-camera

PENTAX

645Z MEDIUM FORMAT SLR



- 51.4 MEGAPIXELS CMOS SENSOR
- CLASS LEADING SPEED & RESPONSE WITH 3FPS
- VERSATILE LIVE VIEW W/ TILTABLE LCD PANEL

PHASEONE

ALPA A SERIES



- 80 MEGAPIXELS MEDIUM FORMAT
- EDGE-TO-EDGE SHARPNESS
- 23MM, WIDE 35MM & 70MM LENSES AVAILABLE

broncolor



TRADE-IN &
SAVE UP TO
25%

Trade in your professional studio packs, battery power packs and lampheads and get trade-in credit up to 25% savings.

SEE STORE FOR DETAILS



B2 ON/OFF CAMERA FLASH KIT



- FAST, POWERFUL & EASY
- B2 250 AIR TTL, B2 HEAD LI-ION BATTERY, B2 CARRYING BAG & BATTERY CHARGER



FLEX™ 1-PANEL DAYLIGHT KIT 10 X 10" FLEX DAYLIGHT PANEL: 5,600K



- DIMMER, POWER SUPPLY
- DIMMER EXTENSION CABLE
- 140° BEAM ANGLE
- WEATHERPROOF

NEW ACCESSORIES

phototools

THE TOOLS YOU NEED FOR GREAT PHOTOGRAPHY



TRI SKATE MINI DOLLY
WITH SCALE MARKS



32" CAMERA SLIDER



ROLLING MINI DOLLY
STABILIZATION SYSTEM



TRAVEL READY CARBON
FIBER TRIPOD W/ BALL HEAD

SEVEN LOCATIONS & A MAIL ORDER TEAM TO SERVE YOU

LOS ANGELES (323) 938-2420 | CULVER CITY (310) 450-4551 | PASADENA (626) 796-3300

ORANGE COUNTY (714) 557-9400 | SANTA BARBARA (805) 963-7269 | PLAYA VISTA (310) 450-7062 | SAN FRANCISCO (415) 621-8400

WWW.SAMYS.COM | 1-800-321-4726

FOLLOW US





PHOTO FINISH

WHEN MAINTAINING FOCUS HAS NOTHING TO DO WITH YOUR CAMERA'S AF SYSTEM

By Barry Tanenbaum

THE RACE WAS MORE joy than suspense. American Pharoah had already taken the Kentucky Derby and the Preakness Stakes, and he led the 2015 Belmont Stakes from the start and was never challenged. Early on, racing fans at Belmont Park were pretty sure they were going to see the first Triple Crown winner in 37 years.

Diana Robinson, shooting for *Sports Illustrated*, was jammed into the press photographers' section. "When he came around the last turn, the sound swelled, and I couldn't believe how loud it was," she says. "At that point I had to tune it out to make sure I didn't mess up the shot. I heard the sound and felt the excitement, and then I let it go to concentrate on getting a good shot."

She got many good shots, including this one of American Pharoah's jockey Victor

Espinosa celebrating after crossing the finish line. "Being in the moment, there's that temptation to just experience and enjoy, but you can't do that—you have to stay with it," Robinson says.

There was an additional distraction. "About three feet behind us were the stands, and people threw their drinks up in the air when he crossed the line, sloshing beer onto us as we were photographing."

She had a great vantage point, a long

lens, and a monopod for stability, but she had to battle the sun for most of the race. "The way the sunlight hits the track at that time of day, I was often shooting right into the sun. It was an issue at the start of the race and even at the finish line. I had to underexpose, so I got a lot of shadowed areas, but a little Lightroom manipulation opened them up." ■

You can see a selection of Robinson's travel, nature, and wildlife images at her website, www.dianarobinsonphotography.com.

Tech Talk: Diana Robinson took the photo with a Nikon D4S and an AF-S Nikkor 600mm f/4D IF-ED II lens. The camera settings were 1/2500 second, f/4, ISO 400, aperture priority exposure, and Matrix metering.

© Diana Robinson

THE **COLLECTION** THAT KNOWS ITS WAY AROUND THE WORLD

VEO FEATURES

- ✓ Patented Rapid Column Rotation for quick setup and compact transportation.
- ✓ Adjustable tension leg locks with convertible rubber/spike feet.
- ✓ Three different leg angles allow for greater versatility.
- ✓ Dual purpose camera bags with removable inserts and innovative VEO tripod carrying system.

NEW!**TOKYO TOWER
TOKYO, JAPAN**

BUILT FOR **PHOTOGRAPHERS.** DESIGNED FOR **TRAVEL.**

With an emphasis on lightweight, durable construction and slim silhouettes, **The VEO Collection** of bags, tripods and monopods is tailor-made for travel photographers.

THE **VEO** COLLECTION

TRIPODS | MONOPODS | BAGS



VEO 37
*VEO tripod not included



VEO 235AB



LIGHT IT UP

WHY I DON'T LEAVE HOME WITHOUT MY SPEEDLIGHTS

By Blaine Harrington

WHEN I REALIZED THAT this column would be in the magazine's lighting focus issue, I looked at the data for the photos I'd taken earlier this year during a nearly month-long combination of safari workshop, assignment, and stock shoot in Africa. What I found surprised me: I'd used flash on about one-third of the 13,000 photos I'd made on that trip. I had no idea I'd used my Speedlights as often as I had.

Interestingly, the subject of flash photography came up on the safari when a participant said he wasn't all that comfortable using flash. With that in mind I made it a point to think about, and talk about, why and how I used it. As it turned out, the reasons for bringing out the flash on a photo safari weren't at all different from why I use it for any of my travel photography. Simply, flash photography often makes a picture better; other times it makes a picture possible.

Maybe I shouldn't have been surprised by the number of flash photos I took. After all, I do travel fully prepared to shoot with flash. I almost always carry two SB-900 Nikon Speedlights, an SC-29 TTL Remote Cord, a JJC FB-2 External Flash Compact Battery Pack to help the flash keep up

with my camera's motor drive, and a Visual Echoes FX6 Better Beamer Flash Extender to spread and soften the light when I'm shooting with lenses 200mm or longer. (Yes, I know the phrase "motor drive" is a holdover from the ancient days of film, but it sounds so much better than "continuous advance.")

What I realized when I saw the number of flash photos I took on that trip was that I wasn't consciously aware of the number of times I instinctively know that flash is, or might be, needed. Low-light situations are the obvious reasons, but there are lots of times when a touch of fill flash is necessary to open up shadow areas or to balance the natural light in a scene.

What makes flash a natural part of image-making is the ability to control the

Without flash there'd be no picture. I was faced with almost total darkness except for the thin strip of sunset sky. Boosting the ISO to 6400 helped; so did some Lightroom work to open up the lower third of the image, especially the shadows between the elephants. I shot the on-camera flash at full power.



You can call this a mixed lighting portrait, as sunlight from camera right touched the female lion and fill flash took care of the shadows at camera left. I fired the flash at three-quarter power for this image, with no extender.

Photos © Blaine Harrington

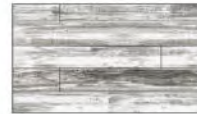


PRINTED BACKGROUND PAPER ROLLS

PAPER IS CORE WOUND FOR EASY HANGING
VIBRANT PATTERNS & REALISTIC TEXTURES
CONVENIENT 53" X 18' SIZE (1.35M X 5.5M)



WORN PLANKS
#P-PA5318WRN



WHITEWASH
#P-PA5318WHW



GRAY PINE
#P-PA5318GRP



PALE WASHED WOOD
#P-PA5318PWW



VINTAGE FLORAL
#P-PA5318VFL



WEATHERED BRICK
#P-PA5318WBR



WHITE BRICK
#P-PA5318WTB



RED BRICK
#P-PA5318RBR



GRUNGE BRICK
#P-PA5318GBR



FLOATING HEARTS
#P-PA5318FLH



ROSY POLKA DOTS
#P-PA5318RPO



AQUA POLKA DOTS
#P-PA5318APO



RAINBOW SPRINKLE
#P-PA5318RSP



PARTY BANNERS
#P-PA5318PBA



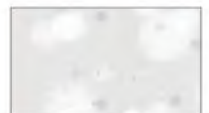
RED & WHITE CHEVRON
#P-PA5318RWC



GRAY & WHITE CHEVRON
#P-PA5318GWC



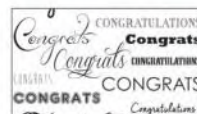
DEEP BLUE HAZE
#P-PA5318BH2



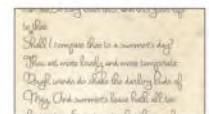
WINTER FROST
#P-PA5318WFR



GRAY FLORAL
#P-PA5318GFL



CONGRATULATIONS
#P-PA5318CON



ROMANTIC SCRIPT
#P-PA5318ROS



IVORY GLOW
#P-PA5318IVG



CELEBRATION LIGHTS
#P-PA5318CBL

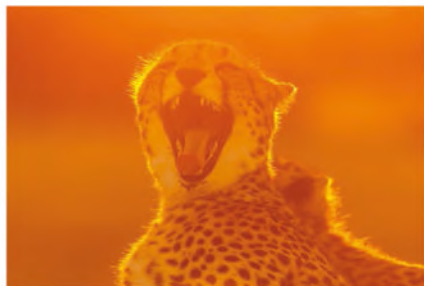


LOVE BURST
#P-PA5318LOB

Printed with state-of-the-art high definition printers; producing unique, realistic backgrounds that photograph beautifully, Savage Printed Background Paper Rolls brings versatility and elegance to your studio sessions, celebrations, photo booths & more.

CONTINUOUS PRINTING FOR 18 FEET

SavageUniversal.com



I shot straight into the sun to get this image of a yawning cheetah. Without flash it would have been nothing but a silhouette. I set the flash for half power and used the Better Beamer Flash Extender.



I made this image in the early evening, with the sun still up and the male lion in open shade. The flash provided soft, unobtrusive, natural-looking light to bring out detail. The lion was looking around a lot, so the flash, at 1/250-second shutter speed, froze the moment.



Flash, obviously, and at full power with the extender. It was almost totally dark when I made the photo, and to me the most important part of the image was the reflection. The female lion didn't react to the flash going off; she probably thought, Tourists!

intensity of the flash from shot to shot. I can choose full power, three-quarter, half, or one-quarter, and that's one of the things I pointed out on the safari: the flash comes out of the box ready to fire at full power, but that doesn't mean you should assume that's the setting you're going to need all the time. Adjusting the power output—which can be done any number of ways depending on the system you're using—means you can create natural-looking images that often don't even hint at the use of flash.

I know that you're thinking: Flash for animals? Yes, because they're very often partially concealed in and around trees, bushes, and other foliage when hunting, feeding, hiding from predators, or just keeping watch on whatever's going on. Often I'm photographing in the low light of morning and evening. And regardless of the time, I can't get out of the vehicle to get a better view or angle. The flash's effect on the animals? I don't think I've ever seen much of a reaction; they seem to go on doing whatever it is they were doing, with no change in behavior.

Regardless of time of day, using the flash off-camera is often the best, or only, way to get the picture. Fired from the on-camera position, the flash may cast the shadow of whatever bush or tree is partially concealing the animal, so I'll use the remote cord to enable me to hold the flash off to the left or right, sometimes at a high or low angle. It can be a bit of a juggling act. Inside the vehicle I often have my camera on a monopod, and I'll be holding the flash a couple of feet to the left, aimed at an open spot in the scene, maybe at a high angle, with the camera

The rising moon provided enough light to give me a nicely exposed image of this cheetah without flash, but I used the Speedlight and the flash extender to make sure I'd also get the mound he was sitting on.

held, balanced, and fired by my right hand. That way I keep the flash from directly hitting anything in line between me and the subject.

I've been using my Speedlights in this way for a long time and sometimes can figure the power settings from experience. Still, it's most often a case of taking a test shot, checking the result on the LCD, and making whatever power output adjustment is needed. Overall I'm more situational than technical, and I think most people who take my safaris and workshops learn by observing. They watch the way I shoot, what lens I use, when I choose flash, and how I work a subject. Then they see the results I get.

If a flash unit isn't in your gadget bag or your plans, at the very least learn all the ins and outs of your camera's built-in flash. As far as flash was concerned, what was learned on this trip was that lots of situations come down to a case of flash or no picture, while many others are flash and better picture. It's not a tough choice. ■

A selection of Blaine Harrington's images can be viewed at his website, www.blaineharrington.com.

MY FAVORITE FLASH

The Nikon SB-900 Speedlight is my light-on-the-subject traveling companion mainly because it's compact, lightweight, versatile, and pretty powerful. I'm also a believer in the system approach: if I use a company's cameras, I'm going with their lenses, flash units, and accessories.

Even though one flash at a time suits the way I work—quickly, on the move—I always carry two SB-900s because no matter how reliable any piece of equipment is, I have to have a backup.



ASK
ABOUT
REBATES

"Pose it, light it, love it"

CLAY BLACKMORE

10 YEARS AGO CLAY BLACKMORE MADE THE **QUANTUM** LEAP AND NEVER LOOKED BACK



Clay Blackmore is a master of lighting and classic portraiture... and a big fan of Quantum portable lighting equipment. "I've been using Quantum lighting products for over ten years. Every time I go outdoors, the Qflash goes with me because it produces the full spectrum of color and delicate skin tones that are essential to my work. Together with the user-friendly wireless TTL CoPilot and the compact Turbo SC I have all the power, control and versatility I need for capturing amazing shots."

QUANTUM 
Designed & Manufactured in the USA
A PromarkBRANDS Company

www.qtm.com/qflash
800-989-0505



Qflash TRIO



CoPilot

Turbo SC





By Scott Kelby

HI EVERYBODY! I'm very excited to be launching a new Q&A column here in *Shutterbug*—a magazine I've been reading, and been a fan of, for so many years—so it's truly an honor to be here with you. I invite you to send in your questions to editorial@shutterbug.com, and I'll do my best to answer them in *Ask a Pro*. OK, let's jump right to it:

Q I bought a pretty large softbox so I could get really soft light for portraits, and while it is pretty soft, is there a way I can get it even softer?

A There are two things that will help; one is free and the other is only \$20. The free one is to position that softbox as close as you can get it to your subject, without actually seeing it in the shot. The closer you get that light, the softer and creamier it will look (it will also be brighter, so don't forget to turn the power down a bit). The second method costs just \$20, but works wonders: buy a one-stop, collapsible diffuser (I use Westcott's 30" Basics 1-Stop Diffusion Panel) and put it between your subject and the softbox, and you'll be amazed at the softness that second layer of diffusion brings. Of course, adding a one-stop diffuser is going to eat up some of the power of the light, so you'll need to increase the power of light by around one stop. If you don't have an assistant or friend to hold the diffuser in place, they make stands with two clamps designed to hold reflectors or diffusers in place that'll do the trick. One more thing: make sure you don't get a reflector; it has to be a "diffuser."

Q What's the first setting you change when you get a new camera?

A The very first thing I do is change the center button on the back of my camera to be a one-click zoom so I can quickly check the sharpness of my images while I'm still at the shoot. Everything looks sharp on that tiny three-inch screen and without zooming in to check sharpness while you're still at the shoot (and you can retake the shot), you're just setting yourself up for heartbreak later when you open the image on your computer and find out that the shot you thought you totally nailed is soft. If checking the sharpness is just one click away (rather than three clicks to zoom in, and three to zoom back out, which is a pain), you'll start using it more. On Canon's DSLRs, this assignable button is called the "Setting Button" (the one in the center of the Quick Dial), and on Nikon's it's called the Multi-Selector Center Button.

Q If you had one piece of advice for someone wanting to take better portraits, what would it be?

A OK, this is one-and-a-half answers, because before I give you the second part, I want you to know that I fully believe that great portraits come from getting great expressions, real emotion, and a genuine connection and engagement with your subject, so I'm going to jump past that to something else you can do technically that will make a big difference (and will clear you to focus on what I just said), and that is simply this: start worrying about the background. If you want better portraits, make sure the background is really simple. When you start worrying about how the background looks—really giving it a careful eye not to have distracting elements back there, and keeping it clean and simple—your foreground (the subject) will fall into place and the overall quality of your portraits will take a big leap forward. This is bigger than it sounds.

Q I've heard somebody say that Raw images look better in Capture One Pro than they do in Lightroom or Camera Raw. Can this be true?

A Raw images definitely look different in Capture One Pro than you're used to seeing in Lightroom or Camera Raw. You might like their "flavor" or you might not, so I can't say it's better, but it's definitely different. Lightroom and Camera Raw produce a more flat Raw image and I imagine Adobe's engineers would tell you it's more true to the original capture. Raw images processed in Capture One Pro look more "juiced" to me (not a bad thing; they look like they've had some Clarity

already applied, and the colors seem warmer), but whatever they're doing, it's definitely their own take on interpreting the Raw data and some folks might like it better. The best way to find out is to download their free trial version; open the same images in Lightroom or Camera Raw, then open it in Capture One Pro, and do a side-by-side comparison to see which one "speaks" to you.

Q Why would I need to get my white balance right in the camera when I can just pick the white balance I want later in Photoshop?

A There are a couple of advantages to getting the color right in the camera, and one is you don't have to fix it later in Photoshop. If the color looks right coming out of the camera, then instead of spending your time trying to fix it, you can be working on something else (like finishing off your photo). Another big advantage is that you'll now see how the image is supposed to look while you're doing the shoot, instead of telling yourself, "I know her skin looks blue, but I can fix that in post." Why not see her skin looking how it's supposed to look now? It'll actually make looking at your images during the shoot more enjoyable. Plus, all it takes is looking up to see what lighting you're under, and then moving one dial. Couldn't be easier. If you look up and see trees, set your White Balance to Shade. If you look up and you see Clouds, set it to Cloudy. If you look up and start squinting from the sun, set it to Daylight, and so on. Plus, one last thing: you get respect from old guys like me who look at photography as a craft and part of that craft is getting it as close to "right" in the camera as you can. Just sayin' ;-) ■

Scott Kelby is a photographer, Photoshop Guy, award-winning author of more than 50 books, and CEO of KelbyOne, an online training, education, and publishing firm that helps photographers take the kind of images they've always dreamed of. You can learn more about Scott at his daily blog (scottkelby.com), or follow him on Twitter: @scottkelby.

Editor's Note: *Shutterbug* is excited to launch a new Q&A column from professional photographer, writer, and educator Scott Kelby. Scott is here to answer all your photography-related questions, so if you have something you'd like to know, e-mail him at editorial@shutterbug.com and your query could be featured in the next edition of *Ask a Pro*.



Brellabox & Light Modifier

Brellabox

The Photek BrellaBox is the simple all-in-one light box and light assembly that uses a standard Edison style screw base. While the BrellaBox frame will fit all three fabric shapes (Octagon, Rectangular, Square), the BrellaBox will be offered as a kit to include a 50K 4-tube compact fluorescent light.



Light Modifier

OB-90/ 120/ 140 (35"/ 47" /55") OCTABANK
(octagon) LightModifier w/ speed ring

Complete with black outer shell w/ silver lining, 8-metal rods with metal tips, removable interior diffuser, recessed removable front diffuser, metal speed ring and carry case.

QBS-100 (38" X 38") QUADRABOX (square)
LightModifier w/ speed ring

Complete with black outer shell w/ silver lining, 4-metal rods with metal tips, removable interior diffuser, recessed removable front diffuser, metal speed ring and carry case

QBR-80/ 100/ 140 (30"X 23"/ 38"x30"/ 55"x38")
QUADRABOX (rectangle) LightModifier w/ speed ring

Complete with black outer shell w/ silver lining, 4-metal rods with metal tips, removable interior diffuser, recessed removable front diffuser, metal speed ring and carry case

QBSL-100/ 140 (38"X15"/ 55"x15") QUADRABOX
(strip box) LightModifier w/ speed ring

Complete with black outer shell w/ silver lining, 4-metal rods with metal tips, removable interior diffuser, recessed removable front diffuser, metal speed ring and carry case





↑ BIG DEAL

Phase One has given its medium format camera system a major facelift. Called the Phase One XF Camera System, the revamped platform is built with more robust “aerial-grade” mechanics, has more advanced internal electronics, new modularity options, new Capture One Pro Raw imaging software, and customizable touch controls. If you like image resolution and sharpness—and what self-respecting medium format fan doesn’t?—there’s also a new 80-megapixel IQ3 digital camera back and two new Schneider Kreuznach Leaf Shutter lenses in 35mm and 120mm focal lengths, both of which are designed to resolve above 100MP. The system features Phase One’s own Honeybee Autofocus Platform, which is designed to be faster and more responsive. Quite a kit, right? While the gear is certainly not cheap, if you want the very best in image quality, you go with Phase One.

Phase One XF camera body, 80MP IQ3 back, Prism viewfinder, and Schneider Kreuznach 80mm LS lens
\$48,990
phaseone.com

Lowepro Pro Runner BP 450 AW II
\$299
lowepro.com



← STACKED PACK

Lowepro’s Pro Runner line of photo backpacks has long been popular with serious photographers and now the company has made it even better. The Lowepro Pro Runner BP 450 AW II is the middle pack in a new trio of bags and fits two pro DSLR cameras with an attached 70-200mm f/2.8 or 300mm lens, five extra lenses, flashes, and a variety of accessories. There are also padded sleeves in the front compartment that fit up to a 15-inch laptop, a 10-inch tablet, and a Wacom-type tablet. And there are more pockets, nooks and crannies to fit every imaginable piece of small gear (batteries, memory cards et. al) needed for a field shoot. But it’s not just what fits in this Pro Runner II all-weather pack that’s important. It’s how it feels. And because Lowepro has been in the camera bag game for a long time, this pack fits snugly on your back like an extension of your body, making it ideal for long photo treks.

➔ SMALL WONDER

Like shooting photos with your iPhone but can't stand the image quality? Here's a gadget for you. Called the DxO One, this handy little device is actually a 20.2MP camera with a one-inch sensor and an f/1.8 lens that fits in your pocket and attaches to an iPhone via its Lightning port. Weighing 3.8 ounces and just 2.65 inches tall, the DxO One is designed to help deliver DSLR-quality images from a slender, inherently limited phone. The DxO One can shoot Raw images (along with JPEGs) and files are saved to a microSD card, which is slotted into the tiny device. There's a small monochromatic touchscreen display on back to show and adjust settings, including full manual control. With the DxO One connected to the iPhone via Lightning, the device can swivel up or down, letting you compose images and shoot video (including 1080p HD at 30p) from a variety of angles. It can also shoot slow motion, 720p HD video at 120 fps and uses the LED of the iPhone for flash photography and as a video light.



DxO One
\$599
dxo.com

➔ COMPACT QUEEN

Compact cameras aren't dead, they've just gotten a lot nicer. Take the 24MP, full-frame Leica Q, which features a Leica Summilux 28mm f/1.7 ASPH integrated lens and a host of premium features, including full 1080p HD video, built-in Wi-Fi, and speedy autofocus. The star is the built-in prime lens, which is comprised of 11 lenses in nine groups, including three aspherical lenses. You can also manually adjust the aperture in 1/3 EV increments—ranging from f/1.7 to f/16—by turning a dial on the Leica Q's 28mm Summilux lens, much like a traditional rangefinder. And there's an optional digital frame selector of approximately 1.25x (corresponding to 35mm) or approximately 1.8x (corresponding to 50mm) to get you closer to the action, via a crop. For low-light shooting, harness the pixel power of the Leica Q's full-frame (24x36mm), CMOS sensor, which features an ISO range of ISO 100 to 50,000. Street photographers, meanwhile, will love the speedy AF, which Leica says is the "fastest autofocus in the compact full-frame camera class."



Leica Q
\$4,250
us.leica-camera.com

THE GOODS is a new feature in *Shutterbug* that spotlights the hottest premium photo gear out there. If you have a product you'd like considered for *The Goods*, e-mail images and info to editorial@shutterbug.com.

New, Used, Refurbished, Preowned Collectables At Discounted Prices

More Than 50 Years Of Experience

NEW LENSES

**SPECIAL SALE
ON AUTOFOCUS LENSES
FOR MINOLTA MAXXUM
& SONY ALPHA CAMERAS
FILM AND DIGITAL CAMERAS**



New 24-70mm F3.5-5.6 AF Sigma ASPHERICAL zoom lens	\$149.99
New 28-105mm F4-5.6 AF Sigma UC zoom lens	\$99.99
New 28-105mm F3.8-5.6 AF Sigma UC III zoom lens	\$129.99
New 28-200mm F3.5-5.6 AF Sigma UC zoom lens	\$149.99
New 35-135mm F4-5.6 AF Sigma zoom lens	\$99.99
New 28-105mm F3.5-5.6 AF Cosina zoom lens	\$49.99
New 28-210mm F3.5-5.6 AF Cosina zoom lens	\$94.99
New 70-210mm F4-5.6 AF Cosina zoom lens	\$79.99
New 100-300mm F5.6-6.7 AF Cosina zoom lens	\$99.99
New 35-70mm F3.5-4.5 macro Tokina AF zoom lens	\$49.99
New 28-105mm F3.5-5.6 Tokina AF zoom lens	\$199.99
New 28-105mm F2.8-3.5 auto MD Cosina lens	\$129.99
New 28-210mm F3.5-5.6 auto MD Phoenix lens	\$99.99

NEW GITZO TRIPOD



Traveler 4 Section G-Lock Tripod for Cameras.....	\$669.99
Gitzo GB3560 Carbon Fiber 6 Section 6X G-Lock	\$679.99
Microphone Boom.....	\$359.99
Gitzo G349 Circular Camera Platform.....	\$333.33
Gitzo G1373/38B Aluminum Standard Quick Release	\$39.99
Gitzo Series 5 Systematic 4 Section Tripod	\$938.93
GT2542LS Gitzo Ser.2 6x Systematic 4s Carbon fiber	\$829.95
Gitzo GT2541EX Series 2 Carbon 6x 4 Section G-Lock	\$599.00
Explorer Tripod Black.....	\$645.49
Gitzo GT1542 Mountaineer Tripod Ser.1 4S (Black)	\$645.49
Gitzo GK1582OT Ocean Traveler Series 1 Carbon Fiber Anti-Corrosion 4 Section	\$1148.99
Tripod (Black)	
Gitzo GK1580TQR5 Series 1 6X Carbon Fiber Traveler	\$899.88
Tripod Kit for Cameras.....	
Gitzo GK1580TQR4 Traveler Kit, Series 1 Carbon 4 sections,	\$717.00
Ball Head QD (Multi Color)	
Gitzo GH5750QR Series 5 Magnesium Quick Release Off Center	\$336.70
Ball Head.....	\$263.95
Gitzo GH2780QR Series 2 Safari Ball Head with Quick Release	\$263.95
Gitzo GH2750 Series 2 Magnesium Off Center Ball Head (Grey)	\$177.08
Gitzo GH1780QD Centre Ball Head Series 1 Quick Release D.....	\$263.79
Gitzo GC2560 Neoprene Tripod Leg fits Series 1 and 2 Gitzo Tripods	\$49.95
Gitzo GB0330 Series 0 3 section Microphone Boom with G-Lock	\$134.76
Gitzo G2180 Series 1 Fluid Head.....	\$259.88

FILM SPECIAL - ALL FRESH DATED FILMS!

Kodak TMAX 400 TMY-36	\$6.38
Kodak TMAX 100 TMX-36	\$4.94
Kodak Ultramax GC-36	\$3.28
Kodak TRI-X 36	\$4.88
Kodak Portra 800 - 36	\$9.98
Kodak Ektar 100-36	\$5.49
Kodak TRI-X 120 - 5 rolls	\$24.24
Kodak Ektar 100-120 - 5 rolls	\$24.49
Agfa Vista Plus 400-36	\$3.08
Agfa Vista Plus 400-24	\$2.78
Agfa Vista Plus 200-36	\$2.68
Agfa Vista Plus 200-36	\$2.98
Agfa APX 400-36	\$6.28
Agfa APX 100-36	\$6.49
Agfa CT Precisa Color Slide- 100-36	\$9.94
Ilford Delta 100 100'	\$64.94
Ilford Pan F 50 120'	\$4.94
Ilford Pan F 50 100'	\$50.94
Ilford Delta 3200-120	\$5.94
Ilford Delta 3200-36	\$10.98
Ilford XP-2 Super 36	\$6.48
Ilford Delta 400-120	\$4.94
Ilford HP5-120	\$4.08
Ilford FP4 - 120	\$4.38
Ilford Delta 100-120	\$4.49
Ilford Pan F 36	\$6.49
Ilford Delta 400-36	\$6.28
Ilford Delta 100-36	\$6.24
Ilford FP4 - 36	\$4.98
Ilford SFX 200-36	\$7.98
Ilford HP5 - 36	\$4.74



NEW LATEST MODEL



LILTALL TC-284 Carbon Fiber TRIPOD	\$355.95
LILTALL TC-254 Carbon Fiber TRIPOD	\$324.95
LILTALL TC-224 Carbon Fiber TRIPOD	\$289.95
LILTALL TE-224 TRIPOD	\$145.95
LILTALL TE-254 TRIPOD	\$158.95
LILTALL TE-284 TRIPOD	\$184.95
LILTALL TE-01S Silver Tripod	\$174.95
LILTALL TE-01B Black Tripod	\$174.95
LILTALL TE-01G Gold Tripod	\$194.95
LILTALL MP-284C Carbon Fiber MONOPOD	\$99.95
LILTALL MP-315C Carbon Fiber MONOPOD	\$129.95
LILTALL MP-315 MONOPOD	\$75.95
LILTALL BH-30 TRIPOD BALL HEAD	\$148.95
LILTALL BH-20 TRIPOD BALL HEAD	\$133.95
LILTALL BH-10 TRIPOD BALL HEAD	\$114.95
LILTALL BH-7 TRIPOD BALL HEAD	\$99.99



NEW! Manfrotto

Manfrotto MTPIXI-RD PIXI Mini	
Tripod (Red)	\$23.88
Manfrotto MTPIXI-B PIXI Mini Tripod, Black	\$24.88
Manfrotto MVH500A Pro FluidHead with 60mm	
Half Ball (Black)	\$170.41
Manfrotto MT190CXP303 Section Carbon Fiber Tripod	
Legs with Q90 Column (Black)	\$326.99
Manfrotto MT055CXP304 055 Carbon Fiber 4-Section Tripod	
with Horizontal Column (Black)	\$459.95
Manfrotto 808RC4 3-Way Standard Head with Quick Release	
Plate 410PL (Black)	\$118.99
Manfrotto 755XB MDEVE Aluminum Tripod with Built in	
50mm Ball Lever	\$299.88
Manfrotto 709B Digi Table Top Tripod with Ball Head	
(Black)	\$86.13
Manfrotto 496RC2 Ball Head with Quick Release	\$48.50
Manfrotto 496 Ball Head	\$79.88
Manfrotto 394 RC4 Low Profile Rectangular Rapid Connect	
Adapter with 410PL Plate - Black	\$46.90



ZERO HALLIBURTON



NEW!
Free Shipping on all
Zero Halliburton orders!

Zero Halliburton CP3-BK	\$675
Zero Halliburton CP3-SI	\$595
Zero Halliburton CP4-BK	\$695
Zero Halliburton CP4-SI	\$625
Zero Halliburton CSE3-LPB	\$435
Zero Halliburton CSE3-LSI	\$365
Zero Halliburton CS3-LPB	\$435
Zero Halliburton CS3-LSI	\$375
Zero Halliburton CS4-LSI	\$385
Zero Halliburton CP4-Stealth	\$2500

We carry a complete line of all the Zero Halliburton
Case and Luggages - Call For Price or e-mail!

NEW SENSOR KCLEAR LOUPE KIT FOR DSLR CAMERAS



\$49.99

Panasonic K-KJ17MCC82A eneloop Power Pack,
2100 Cycle, 8AA, 2AAA, 2 "C" Spacers, 2 "D"
Spacers, "Advanced" Individual battery charger. \$39.99

LumiQuest

NEW SPECIAL FLASH ACCESSORIES

LumiQuest LQ-145 Mini Kit:	
with SoftScreen, Mini SoftBox, & UltraStrap.....	\$35.95
LumiQuest LQ-140 Photography Starter Kit (Black)	\$35.95
LumiQuest LQ-135 Ready for Anything Kit	\$67.95
LumiQuest Wedding/Event Kit LQ-134	\$58.95
LumiQuest 9-Piece Colored Gel Strobist Kit LQ-132	\$67.95
LumiQuest UltraStrap LQ-126	\$9.95
LumiQuest SoftBox LTP LQ-124	\$51.95
LumiQuest SoftBox III LQ-119	\$43.95
LumiQuest Mini SoftBox LQ-108	\$25.95
LumiQuest SoftBox LQ-107	\$39.95
LumiQuest Pocket Bouncer LQ-101	\$26.95

Free! Shipping on all LumiQuest items!



Binocular Special!

Top Quality
Brand New

7X35 Center Focus with Case	\$39.95
7X50 Center Focus with Case	\$49.95
8X20 Center Focus compact with Case ..	\$39.95
8X30 Center Focus with Case	\$59.95
10X25 Center Focus with Case	\$39.95
10X50 Center Focus with Case	\$59.95
12X50 Center Focus with Case	\$69.95
16X50 Center Focus with Case	\$69.95
20X50 Center Focus with Case	\$79.95



NEW 35mm Auto Focus Film Cameras

Konica V-Mini AF 28mm Lens	\$69.95
Samsung Slim Zoom 1150 38mm to 115mm Zoom	\$79.95
Konica A4 35mm Lens	\$49.95
Samsung Maxima Zoom 70 XL	\$59.95
Samsung Maxima Zoom 105 38mm to 105mm Zoom	\$69.95
Samsung ECXI Zoom 38-140mm Zoom	\$99.95
Samsung IBEX 3x 38-115mm Zoom	\$49.95
Samsung Fino 70S 38-70mm Zoom	\$59.95
Yashica Zoom Mate 140 38-140mm Zoom	\$89.95
Nikon Lite Touch Zoom 80	\$59.95

650-1300mm/ 1300mm-2600mm

Super Zoom Lens Kit with 2x Teleconverter **NEW!**



ROKINON
Pro Performance Lens **\$279.00**

Available for almost any Current or OLD Digital or
Film Interchangeable Lens DSLR, SLR or Mirrorless
Cameras (Please specify your camera)

ROKINON Pro Performance Lens

NEW!



500mm/ 1000mm
Telephoto Lens Kit
with 2x
Teleconverter

\$129.00

Available for almost any Current or OLD Digital or
Film Interchangeable Lens DSLR, SLR or Mirrorless
Cameras (Please specify your camera)

60-18 FRESH POND ROAD, MASPETH/QUEENS, NEW YORK 11378

1-800-221-2253 • 1-718-858-5002 • 1-212-675-8600 email: Sales@CambridgeWorld.com

WWW • CAMBRIDGEWORLD • com

New, Used, Refurbished, Preowned Collectables At Discounted Prices
We Buy, Trade, Export, Import Anything Photographic, Online Sales & Wholesale

1-800-221-2253 • 1-718-858-5002 • 1-212-675-8600

WE WILL BEAT AND MEET DISCOUNT PRICES!

CALL OR EMAIL US AND WE WILL SAVE YOU \$\$\$\$\$\$\$\$\$\$\$\$\$\$\$\$

NEW DIGITAL & FILM CAMERAS

LENSES, FLASHES, SCREENS
PAPER AND ACCESSORIES

Canon, Casio, Fuji, Hasselblad, Kodak, Leica, Mamiya, Nikon, Olympus, Panasonic, Pentax, Polaroid, Samsung, Sanyo, Sigma, Sony, Vivitar, Etc.

Memory Cards • Delkin, Kingston, Lexar, SanDisk, Nikon
Fuji, Olympus, Sony, Panasonic, Etc. **CALL**

Large selection of BATTERIES available at discount prices.... **CALL**



LARGE SELECTIONS OF NEW AND USED CLASSIC CAMERAS

LENSES AND ACCESSORIES IN STOCK AT LOW DISCOUNT PRICES!
Agfa, Alpa, Ansco, Arca-Swiss, Bolex, Bronica, Canon, Contax, Contarex, Edixa, Exa, Exakta, Fuji, Fujica, Gami, Hasselblad, Kodak, Konica, Kowa, Leica, Leitz, Linhof, Mamiya, Mercury, Minolta, Minox, Miranda, Nikon, Nikonos, Olympus, Pentacore, Pentax, Petri, Plaubel, Polaroid, Praktica, Praktina, Retina, Revue, Ricoh, Robot, Rollei, Rolleiflex, Sea & Sea, Stereo Realist, Tessina, Topcon, Toyo, Voigtlander, Wollensak, Yashica, Zeiss, Etc.

for the iPhone & Samsung Galaxy
includes the iPhone
4, 4s, 5 & 5S & Samsung Galaxy S4 as well as the iPad2, iPad Mini, Mini Retina & iPad Air too.
● High Resolution Top Quality Lenses
● 2X Telephoto Lens ● Macro Lens
● Wide Angle Lens All for **\$229**

Schneider OPTICS
25mm T2.1 Xenon FF Lens
35mm T2.1 Xenon FF Lens
50mm T2.1 Xenon FF Lens
75mm T2.1 Xenon FF Lens
100mm T2.1 Xenon FF Lens

Vivitar
NEW SERIES 1 LENSES
7mm F3.5 324.95 13mm F2.8 409.95
35mm F1.4 499.95 55mm F1.4 199.99
500mm F2.8 99.99 500mm F2.8 124.99
650-1300mm F8-16 Zoom Lens...\$239.99
800mm F8...\$189.00
8mm F3.8...\$189.00
NEW FLASHES
16M 19.95 DF 183 AF 44.95
DF 283 AF 89.95 DF 383 AF 124.95
DF 483 AF 149.95 DF 483 AF 159.95

LENSES
We Offer MORE THAN 1,000 DIFFERENT
LENSES at LOW DISCOUNT PRICES!!!
Canon, Cosina, Nikon, Pentax, Olympus, Leica, Sony, Minolta, Vivitar, Schneider, Mamiya, Hasselblad, Rodenstock, Zeiss, etc.

SIGMA
4.5mm F2.8 838.95 50mm F1.4 358.95
8mm F3.5 828.95 50mm F2.8 234.95
10mm F2.8 598.95 70mm F2.8 468.95
15mm F2.8 568.95 105mm F2.8 458.95
19mm F2.8 178.95 150mm F2.8 688.95
20mm F1.8 588.95 200mm F2.8 1498.95
24mm F1.8 498.95 300mm F2.8 298.95
28mm F1.8 308.95 500mm F4.5 4598.95
30mm F1.4 278.95 10-20mm F4.5-6.7 478.95
30mm F2.8 174.95 10-20mm F3.5 548.95
35mm F1.4 848.95 10-20mm F4 398.95
60mm F2.8 278.95 17-70mm F2.8-4.5 458.95
400mm F2.8 299.95 17-70mm F1.8 748.95
85mm F1.4 848.95 18-200mm F3.5-5.6 238.95
800mm F3.6 6698.95 18-250mm F3.5-6.3 358.95
12-24mm F4.5-5.6 748.95 24-70mm F2.8 798.95
18-50mm F2.8 188.95 17-50mm F2.8
18-50mm F2.8 375.95 EX DCOS HSM 548.95
8-16mm F4.5-5.6 DC 618.95 28-70mm F2.8 318.95
28-70mm F2.8 84.95 28-300mm F3.5-6.3 224.95
28-200mm F3.5-5.6 174.95 50-150mm F2.8 698.95
35-135mm F4.5-5.6 99.95 55-200mm F4.5-6.7 124.95
50-150mm F2.8 968.95 70-300 F4.5-6 138.95
50-200mm F2.8 148.95 70-300mm DGOS 248.95
50-500mm F4-6.3 388.95 100-300mm F4.5-6.3 99.95
70-200mm F2.8 99.95 120-300mm F2.8 2698.95
70-200 F4.5-6 APO 1148.95 150-500mm F5.6-6.3 99.95
100-300mm F4 1098.95 120-400 F5.5-6 938.95
200-500mm F2.8 APO EX DG 2598.95
300-800mm F5.6 EX BE HSM 7698.95
1.4X APO 218.95 2X APO 278.95

LENSES FOR MOST MANUAL & AUTOFOCUS AF CAMERAS
8mm F3.5 199.99 14mm F2.8 349.99
24mm F2.8 79.95 135mm F3.5 29.95
28mm F2.8 49.95 135mm F2.8 49.95
35mm F2.8 39.95 200mm F3.5 79.95
50mm F1.8 69.95 300mm F5.6 99.95
50mm F1.4 189.95 400mm F6.3 99.95
85mm F1.4 308.95 500mm F8 99.95
100mm F3.5 119.95 500mm F6.3 124.95
800mm F8 219.95 1000mm F11 799.95
500mm 1000mm combination 129.95
19-35mm F3.5-4.5 149.95 28-80mm F3.5-5.6 79.95
28-105mm Zoom 99.95 28-210mm F3.5-5.6 119.95
70-210mm Zoom 79.95 75-150mm F3.5 49.95
75-300mm F4.5-6.3 Macro Lens 89.95
100-300mm F5.6-6.7 99.95 100-500mm F5.6-6.3 395.95
650-1300mm F8 Long Zoom Lens 249.95
1000-4000mm zoom 349.95
1.4X Teleconverter 99.95
1.5X Teleconverter 29.95 3X Converter 69.95
2X Teleconverter 69.95 1.7X Converter 99.95
0.42X Fisheye Lens 39.95
0.45X Wide Angle Lens 39.95

TAMRON
14mm F2.8 989.99 90mm F2.8 348.95
28mm F2.5 99.99 180mm F3.5 628.95
24mm F2.5 79.95 500mm F8 198.95
11-18mm F4.5-5.6 434.95 10-24mm F3.5-4.5 429.95
18-200mm F3.5-6.3 158.95 17-50mm F2.8 334.94
18-270mm 398.95 18-250mm F3.5-6.3 414.95
20-40mm F2.7-3.5 298.95 19-35mm F3.5-4.5 159.95
28-105mm F2.8 298.95 24-155mm F3.5-5.6 398.95
24-70mm F3.5-6.3 89.95 28-200mm F3.5-6.3 118.95
24-70mm F2.8 1195.00 28-75mm F2.8 348.95
28-80mm F3.5-6.3 68.95 28-300mm F3.5-6.3 294.95
28-300mm F3.5-6.3 584.95 70-300mm F4.5-6.3 329.95
55-200mm F4.5-6.3 128.95 200-400mm F5.6 298.95
70-200mm F2.8 664.95 200-500mm F5.6-6.3 758.95
60mm F2 Macro 399.95 10-24mm F3.5-4.5 458.99
1.4X Converter 124.95 2X Tele Converter 138.95
1.4X SP Converter 178.95 2X SP Converter 208.95
150-600mm F5.6 for 999.99

TRIPDOS
Arca Swiss, Bogen, Canon, Culman, Berlebach, Giotto, Davis & Sanford, Gitzo, Impact, Linhof, Manfrotto, Slik, Sunpak, Tiltil, Vanguard, Velbon, etc. **CALL**

SAMYANG/ROKINON/BOWER
7.5mm F3.5 299.00 8mm F2.8 399.00
35mm F1.4 499.00 85mm F1.4 299.00 500mm F8 99.99
500mm mirror 119.99 500mm F6.3 159.99 800mm F8 299.99
24mm F1.4 509.00 24mm F3.5 Tilt and Shift 119.00
650-1300mm F8-16 Zoom Lens 279.99
CINE LENSES
8mm T3.8 329.00 14mm T3.1 449.00 24mm T1.5 749.00
35mm T1.5 549.00 85mm T1.5 349.00

NEW SCHNEIDER PC TS LENSES
502.8 HM Super Angulon 3498.99
904.0 HM Makro-Symmar 3198.99
1205.6 HM Aspheric Apo-Digitar 4698.99

IF YOU DO NOT SEE IT, IT DOESN'T MEAN WE DO NOT HAVE IT.

ASK
1-800-221-2253

HEADQUARTERS!!!
Large selections of NEW & USED LEICA cameras, lenses, filters and accessories at low discount prices ASK for Joseph

NEW Polaroid INSTANT DIGITAL CAMERA
Print your pictures **148.99**

LARGE SELECTION OF PROJECTION BULBS...CALL ALEX 1-800-221-2253

INSTRUCTION MANUALS/BOOKS
WE DO HAVE MORE THAN 5000 INSTRUCTION BOOKS IN STOCK CALL US AT 1-800-221-2253 AND ASK FOR PAUL OR EMAIL US AT SALES@CAMBRIDGEWORLD.COM

SPECIALS OF THE MONTH

FRESH COLOR & B&W INSTANT FILM FOR POLAROID SX70 & POLAROID 600 SERIES CAMERAS \$24.99 PER BOX
Rollei & Rolleiflex Headquarters
* Large selections of new and used Rollei and Rolleiflex cameras, lenses and accessories at discount prices!!!!
CALL William 1-800-221-2253
Special Prices on Rollei 6000 Series

NOVOFLEX Adapters Lenses Accessories... **CALL**

EXPOSURE LIGHT METERS
Cambron, Gossen, Kenko, Sekonic, Minolta, Pentax, Polaris, Shepard, Soligor, Spectra, Wein, Etc. **CALL**

FLASHES Ansam, BRNO, Canon, Cambron, Elincor, Gary Feng, Metz, Minolta, Mubilitz, Nikon, Novacore, Norman, Novagor, Olympus, Pentax, Photogenic, Quattrini, Sigma, Stroboframe, Stratos, SmithVictor, Sunpak, Sony, Vivitar, Etc. **CALL**

PROJECTORS & VIEWERS
Braun, Canon, Epson, GEPE, Kodak Carousel & Ektagraphics, Kaiser, Panasonic, Optoma, Sanyo, Sharp, Telex, Da-Lite Screens, Slide Mounts, Vue-all, Etc. **CALL**

DARKROOM/ENLARGERS
Beseler, Durr, Fujimoto, KAISER, LPL, Omega, Etc. Enlarging Lenses & Darkroom Accessories. Large selection of papers available (Kodak, Ilford, Fuji, Forte, Etc.) **CALL**

LARGE & MEDIUM FORMAT
Alpa, Arca Swiss, Bronica, Contax, Fuji, Canon, Hasselblad, Linhof, Kiev, Mamiya, Pentax 645D Digital Camera, Rollei, Rolleiflex, Toyo, Wista, Yashica, Etc. **CALL**

FILM (ALL SIZES)
Kodak, Ilford, Fuji, Polaroid, AGFA, Etc. **CALL**

CASES & GADGET BAGS
Billingham, BobLee, Domke, Lowepro, Pelican, Rimowa, Tamrac, Tenba, Zero Halliburton **CALL**

TESTIMONIAL OF THE MONTH

Happy with the quality, speed of shipping and the price!
Cheryl A. Terry Hope Valley, RI
See more testimonials on our website.

SELL TO US!!

WE PAY FOR YOUR RETIRED GEAR!

TOP DOLLAR\$\$\$
Nothing is too Small or too Large Anything Photographic!!!!
Estate Sales Welcome!!! You can mail your gear or we can pick your gear up. You can trade-in your gear or we will pay you with a check or with Paypal. **CALL 1-800-221-2253** and ask for Simon Or Email us at sales@cambridgeworld.com. Send your equipment for a FREE evaluation to:

Cambridge World 60-18 Fresh Pond Rd., Maspeth, Queens, N.Y. 11378

TOP QUALITY EXPERIENCED REPAIR SERVICE!
AT DISCOUNT PRICES! Send your equipment for a FREE repair estimate to: Cambridge World 60-18 Fresh Pond Rd., Maspeth, Queens New York 11378

USED DEPARTMENT

We have more than 30,000 Used items. Email us your Wish List at sales@cambridgeworld.com or CALL 1-800-221-2253 and we will assist you and SAVE you \$\$\$\$\$\$. No item is too small or large. Listing is very partial.

Bronica S2A, E.C. Call	Bronica GS1 399.50	Canon 24mm F1.4 989.00	Olympus XA 799.99
Bronica ETR 99.95	Bronica SQ camera 199.99	Canon 50mm F1.4 79.50	Minolta 160 699.99
Canon A7R 99.99	Canon IV 499.99	Canon 85mm F1.2 1,299.00	Minolta 70 499.99
Canon Elan 49.99	Canon IX 69.99	Canon 300mm F2.8 2,199.00	Canon 120 799.99
Canon rebel 2000 89.99	Canon Elan 69.99	Canon 16-35mm F2.8 889.00	Canon 105 499.99
Canon F1 119.99	Canon VT 299.99	Canon 28-300mm F3.5 1,299.00	Leica minilux 199.99
Canon rebel XT 299.99	Canon XT 399.99	Canon 24-105mm F4 789.00	Contax T2 199.99
Contax G2 699.99	Contax N1 349.99	Canon 70-200mm F2.8 1,199.00	Yashica T4 99.99
Contax RTS III 699.99	Exakta RT1 149.99	Canon 100-400mm F4.5 1,199.00	Nikon le touch 499.99
Exakta VY 99.99	Fuji Digital S3 299.95	Canon 28-300mm F3.5 1,299.00	Konica 120 499.99
Fuji S3 digital 599.95	Exakta VY 1000 129.50	Canon 430EX 129.00	Nikonos II 999.99
Hasselblad 500C 149.99	Hasselblad 503C 499.95	Canon 580EX 269.00	Olympus 140 499.99
Retina Reflex 99.99	Retina Reflex 99.99	Canon 24-70mm F2.8 899.95	Pentax 115 59.99
Leica IIIc 699.99	Leica M3 499.99	50mm F1.4 Zeiss Planar 299.00	Minolta 100 199.99
Leica IIIIf 299.99	Leica R8 99.99	80-200mm F4 sonnar 199.00	Rollei 35 129.99
Leica R3 199.99	Minolta X700 99.99	Hasselblad 150mm F4 299.00	Canon rebel X 499.99
Minolta RB67 199.99	Maxium HTSL 69.99	Leica 35mm F2.8 Summicron M 899.00	Minolta 7000 399.99
Maxium XT1 59.95	Maxium 5000 39.95	Leica 50mm F2.8 Summicron M 399.00	Petri V 79.99
Maxium 7000 49.95	Maxium 700L 119.95	Leica 135mm F4.5 Elmarit Snow 129.00	Eos 69.99
Maxium 9000 69.95	Maxium 7D 299.99	Leica 50mm F2.8 Summicron R 349.50	Praktica T 69.99
Maxium SD 199.95	Nikkormat FT2 119.94	Mamiya 55mm F2.8 99.00	Rick XR 99.99
Nikkormat FTN 99.95	Nikon F2 119.99	Mamiya 180mm F4.5 149.00	Canon canon 499.99
Nikon F 99.99	Nikon F100 199.99	Minolta 50mm F1.7 19.00	Canon dslr 499.99
Nikon FA 169.99	Nikon FM10 129.99	Minolta 80-200mm F4.5-6.0 69.00	Canon P 239.99
Nikon F3 129.99	Nikon D40 199.99	Minolta 5400HS 79.99	Hasselblad x-pen 999.99
Nikon F5 349.99	Nikon D60 66.99	Maxium 50mm F1.7 69.95	Mamiya 500TL 79.99
Nikon D200 499.99	Nikon N8008 79.95	Maxium 50mm F1.4 69.00	Leica cl 299.99
Nikon N90 99.99	Nikonos II 79.95	Nikon 18-200mm F3.5-3.49 349.00	Leica CL 199.99
Nikonos V 179.99	Olympus OM4 179.99	Nikon 80-200mm F2.8 399.00	Mamiya 645E 199.99
Olympus OM1 99.99	Pentax 80-160mm f4.5macro 229.99	Nikon SB900 269.00	Mamiya C220 999.99
Pentax K1000 99.99	Pentax 120mm f4.5macro 399.99	Nikon SB600 349.00	Yashicamat 129.99
Pentax 645 249.99	Rolleiflex 3.5 299.99	Olympus 70-210mm F4.5 99.00	Minolta 70 59.99
Rolleiflex V 149.99	Rolleiflex F3.5 499.99	Olympus 50mm F1.4 99.95	Minolta 90XL 149.99
Topcon super RE 599.99	Topcon V 79.95	Panasonic 14-50mm F2.8 479.00	Samsung 170 69.99
Voigtlander Bessa 129.99	Yashica F35 99.95	Pentax 28-80mm F3.5 399.00	Pentax a10 69.99
Yashica F35 69.99	Yashica FR1 69.95	Pentax 35-70mm F4 44.00	Nikon F100 69.99
Zeiss Contax 299.99	Zeiss Ikon 149.99	Sigma 70mm F2.8 379.00	Olympus IS 79.99
Canon SD 999.00	Nikon 35T 169.50	Sony 55-200mm F4 99.00	Minolta FV 99.99
Canon 40D 299.00	Nikon FM 3A 399.00	Vivitar 28-80mm F8 69.00	Pentax P21 109.99
Contax Axi 299.95	Nikon F4 299.00	Vivitar 28-80mm F8 29.95	Contax I 139.99
Exakta 66 999.99	Nikon D300 699.00	2X Teleconverter Extended Lens 29.95	Contax 249.99
Leica M6 999.99	Nikon D200 499.00	3X Teleconverter Extended Lens 29.95	Nikon 35T 299.50
Minolta SRT 101 69.95	Olympus E-520 249.00		

BINOCULARS
TELESCOPES, RIFLES, RIFLES, RANGEFINDERS
We offer one of the largest selections of BINOCULARS, TELESCOPES, RANGEFINDERS and RIFLES at LOW DISCOUNT PRICES!! We also offer you more than 500 DIFFERENT BINOCULARS!!!!!!
BUSHNELL, BAUSCH & LOMB, CAMBRON, CANON, CARSON, CELESTRON, DOCTER, FUJI, FUJINON, JASON, KOWA, LEITZ, LEICA, LEOPOLD, MEOPTA, MINOLTA, MINOX, OLYMPUS, PENTAX, SAMSUNG, SPALDING, STEINER, SWIFT, TASCOS, VANGUARD, VIVITAR, VIXEN, VORTEX, WEENS & PLATH, ZEISS.
FOR YOUR SPECIAL PRICE **CALL**

email: Sales@CambridgeWorld.com

1-800-221-2253 • 1-718-858-5002 • 1-212-675-8600

SONY A7R II

\$3,200
sony.com

Solid, professional build with a firm, magnesium alloy design and a more comfortable grip and better-placed shutter button. New mode dial locking feature and an expanded range of custom functions and buttons to tailor the camera to specific photographer's needs.

Five-axis image stabilization compensates for camera shake along five axes during shooting, including angular shake (pitch and yaw), which can occur when shooting with a telephoto lens; shift shake (X and Y) axes; and rotational shake (roll), which typically affects video recording.

No optical low-pass filter, which, combined with the design of Sony's FE lenses and the power of the Bionz X image processor, produces fine detail even at small aperture settings while adaptively reducing noise according to image characteristics.

New autofocus system uses 399 points of phase detection across the sensor in conjunction with 25-point contrast detection system to quickly lock on subjects and capture sharp images.

42.4-megapixel chip is the world's first 35mm full-frame back-illuminated CMOS sensor, which is designed to capture crisp, high-resolution images even in low light. (ISO range 100 to 25,600 that is expandable to ISO 50 to 102,400.)

Able to shoot 4K video using entire width of the full-frame sensor (without pixel binning), which is an industry first.

Improved XGA OLED Tru-Finder that delivers world's highest viewfinder magnification of 0.78x for better image preview and playback across the entire display area. Zeiss T* coating helps reduce reflections for a clearer view.

Three-inch, tilting, rear LCD screen with 1.23-million dots of resolution. Display can tilt 107 degrees upward and 41 degrees downward.

Built-in Wi-Fi and NFC wireless connectivity.

EDITOR'S NOTE: Product of the Month is a new feature in Shutterbug where we showcase our favorite new imaging gear. If you have a product you'd like to be considered for Product of the Month, e-mail images and info to editorial@shutterbug.com.





Since 1946

Tiltall Professional Tripod/ Ball Head/ Monopod/ Bi-pod



BH-30



BH-20



BH-10



BH-07

FOTOTEST
SEHR GUT 86,0
★★★★★
TC-284 Tripod

FOTOTEST
SEHR GUT 85,5
★★★★★
TESTSIEGER
BH-20 Ball Head

FOTOTEST
SUPER 90,0
★★★★★
HIGHLIGHT
BH-30 Ball Head

FOTOTEST
SEHR GUT 87,3
★★★★★
HIGHLIGHT
TC-224 Tripod

FOTOTEST
SUPER 90,2
★★★★★
TESTSIEGER
TE-254 Tripod

FOTOTEST
SUPER 90,2
★★★★★
TESTSIEGER
TE-284 Tripod

* Test by FOTOTEST
magazine/ Germany



BM-868



TE-01B



USA Office
Aechromz Lighting Inc.
11854 S. Alameda St. Lynwood,
CA 90262, USA.
Tel: +1-310-2275636
Fax: +1-310-8780281
Email: info@tiltallusa.com
www.tiltallusa.com



LIGHTING IT UP

OUR COMPREHENSIVE LOOK AT THE BEST LIGHTING GEAR FOR PHOTOGRAPHY *By Joe Farace*

STUDIO LIGHTING HARDWARE is going through the biggest change—a paradigm shift, really—since the flashbulb was invented in 1929. There are many trends and fads with LED’s popularity seemingly having equal parts of both. LED lighting also appeals to DSLR and mirrorless camera shooters who want to capture stills and video. The popularity of fluorescent-based systems appears to be holding steady for many of the same reasons, with quartz and other “hot light” sources losing ground to these literally cooler systems. Electronic flash systems aren’t going away, if only because they offer the best value per watt-second with new players such as Korea’s Godox and the reemergence of innovative battery-powered monolights from Priolite in Germany. And what about speedlights? Well, we cover that in our “What About Speedlights?” sidebar. There’s lots to discuss here, so let’s dig in.

ELECTRONIC FLASH

Electronic flash is available as modular power pack and head systems or monolights and each has pros and cons. The most significant trend with both types of electronic flash is battery power, which is keeping electronic flash viable for studio and location lighting.

Elinchrom’s ELB 400 is a battery-powered modular system consisting of a compact (3.5x3x4.3-inch) 424Ws power pack with optional flash heads, including the Quadra Pro for more power or the

Quadra Action when (short) flash duration is needed. Both heads have 50W LED modeling lamps with a continuous mode for shooting video. Options include the Quadra Ringflash PRO and the portable Quadra Ringflash ECO. The ELB 400 recycles from full power in 1.6 seconds and has an ECO Recycling mode to conserve the battery when fast recycling isn’t required. The 4.4-pound pack with lithium-ion battery fully charges in 90 minutes with the option of simultaneous charging and shooting.



Phottix’s 500Ws battery-powered Indra500 TTL studio light (\$1,199) is controlled via their Odin TTL Flash Trigger for Canon and Nikon. Weighing 4.62 pounds and powered by battery pack or AC adapter, the flash head is adjustable through eight stops from full to 1/128 power. Exposures are adjustable in plus or minus three stops with High Speed Sync (HSS) shooting up to 1/8000 second. There’s an optical slave mode and a built-in receiver so Phottix’s Strato II transmitters can trigger the light in manual mode. A 3.5mm sync port permits cord or (other) cordless tripping.



Photix Indra500 TTL



Godox QT-600



Impact VS-LCD400

Priolite is a German manufacturer of battery-powered monolights where the battery fits inside the flash head and can be charged inside or outside the unit. The MBX 1000 (\$1,404) is a 1000Ws monolight that's manually adjustable in tenth-stop increments or remotely through a built-in radio module that communicates bi-directionally with a radio control up to 300 feet. It has a 100W halogen modeling light and a user-replaceable flash tube. A (quiet) fan protects against overheating. The head has a rugged tilt head that's designed to support large softboxes or octabanks. The reflector mount not only accepts Priolite reflectors but also accessories from Bowens and Hensel.

Photogenic's StudioMax III 2-Light Basic Studio Kit is a good value at \$523 and includes two Photogenic AKC160 StudioMax III 160Ws monolights, two eight-foot light stands, two 43-inch white umbrellas, and a carrying case. The AKC160 StudioMax III is sold separately (\$249) and has a six-stop range with a recycle time of 1.5 seconds at full power with a flash duration of 1/7400 second (minimum power).

units in capabilities offering nine stops of power from full (640Ws) to 1/256 power (2.5Ws), adjustable in 1/10 stops. At full power, the Einstein recycles in 1.7 seconds. In Constant Color mode, the color temperature is constant at 5600K and in Action mode, flash duration is minimized for stopping action. Einstein has an optical slave or can be fired with the optional CyberSync CSXCV Transceiver (\$29)/ Cyber Commander (\$179) or third-party radio triggers. A high velocity fan and multiple internal heat sensors keep the unit cool. The unit includes a microSD card slot to upgrade firmware.



Priolite MBX 1000



Photogenic StudioMax III 160

Impact's VS-LCD400 400Ws monolight is available separately (\$327) or as a kit (\$997) that includes three monolights, three 10-foot light stands, three umbrellas, and a 26x26-inch softbox along with a carrying case. The VS-LCD400 has touchpad controls with a digital display showing power and modeling light status. At full power the monolight recycles in two seconds and power is variable across four stops. The Bowens S-compatible accessory mount accepts light shapers from different manufacturers. Each monolight includes a grid reflector, 100W modeling lamp, and sync cord.

Godox Photo Equipment Co. Ltd is a Korean company that offers a full line of monolights, power pack and head systems along with speedlights. Blink Photographic distributes Godox monolights in the U.S.A., including the Godox QT-600 monolight (\$439) with variable power control, triggering via wireless remote, and compatibility with Bowens S reflectors. At 600Ws, the QT-600 has a Guide Number of 250 at ISO 100 and a flash duration of 1/5000 to 1/800 second with recycle times from 0.05 to 1.2 seconds at up to 10 continuous flashes per second.

The late Paul C. Buff was an iconoclastic innovator who created such useful and dependable monolights like the original "paint can" White Lightning and the inexpensive but dependable AlienBees, all backed up by world-class customer service. Their Einstein (\$499) competes with more expensive European



Paul C. Buff Einstein

LED LIGHTING

LED light is cool, continuous and while early models required shooting at high ISOs, a combination of more powerful LEDs and the noiseless high ISO capabilities of newer cameras meet at a sweet spot. Not all LEDs are created equal but there doesn't seem to be a correlation between price, quality, and color. *Tip:* For real-world shopping I bought a diffraction grating spectroscope (available on eBay for

less than \$50) that lets you visually inspect a light source's spectrum, allowing you to see peaks and missing color bands.

Rotolight's NEO slots between the company's Anova and compact RL48 LED lights. The NEO features bi-color (white-yellow) LEDs using what Rotolight calls Accu-Color technology to provide accurate color temperature. NEO has a CRI of 95/100 and a TLCI of 99/100. (See "Lux and Other LED Buzzwords" sidebar.) NEO delivers 1,077 lux at three feet and is battery powered (six AA batteries) for up to three hours at full power. An AC adapter is included. NEO uses a camera's shutter speed, ISO, and subject distance along with data from the light to calculate aperture while compensating for skin tone. As you adjust the distance from your subject or light output, you re-enter relevant settings and NEO displays the updated aperture.



Rotolight NEO

Since 1959, Lowel has built clever lighting tools. Lowel's PRO Power LED (\$579) has powerful (2292 lumens with 3000K Model; 2500 lumens for 5000K Model) output along with a wide-focus Fresnel lens, allowing you to light from a greater distance. Output is comparable to a 200W halogen with the same range and beam angle. It's available in two- and three-light kits containing light control accessories, such as barn doors, gel frames, softboxes, umbrellas, and filters.



Lowel PRO Power LED Kit

Fotodiox's Pro LED-1024ASL (\$449) 12x12-inch 5600K light panel has 1,024 bi-color LEDs that are dimmable from 10 percent to 100 percent using a knob or touchscreen. A second control lets you adjust color temperature from 5600 to 3200K. A rear-mounted touchscreen shows battery level, brightness, and color temperature. It comes with an AC adapter and custom case. An included diffusion panel softens light and you can control and shape light using metal barn doors.



Fotodiox Pro LED-1024ASL

Interfit's LEDGO lighting panels are available in three sizes (600, 900, 1200) and 5600K Daylight or 3200 to 5600K bi-color versions. Output is increased (from previous models) from 8050 to



Interfit LEDGO



Flashpoint Zoom Li-on Speedlight

WHAT ABOUT SPEEDLIGHTS?

For space reasons, speedlight camera strobes are not included in this column but Flashpoint's Zoom Li-on speedlight (\$179) is worth mentioning because it's no larger than a traditional speedlight with the benefits of an external battery pack but without cables. Its full-power recycle time is less than 1.5 seconds, permitting fast, continuous shooting. One charge holds up to 650 full-power shots with more at lower power. The flash head rotates 360 degrees, tilts more than 90 degrees, and the head zooms from 24mm to 105mm. It has manual mode, two optical slave modes, and a stroboscopic mode, with remote power control using the optional (\$29) Flashpoint Commander Receiver. In addition to TTL output for Canon or Nikon it offers HSS, exposure compensation, bracketing, automatic zoom, and flash exposure lock. It can also be used to control or be controlled by Canon or Nikon flashes for control via 16 channels and 16 groups.

8990 lumens, while maintaining a 95 CRI throughout the power range. The metal housing has detachable barn doors with available softboxes and honeycomb grids. In addition to manual and DMX controls, the lights include 2.4G radio and Wi-Fi systems, enabling users to control multiple units individually or simultaneously from their smartphone or tablet.

In the "now for something completely different department..." Westcott's Flex (\$599) is a pliable, dimmable, water-



TRANSLUM[®]

A STUDIO ESSENTIAL FOR CREATIVE & UNIQUE PHOTOGRAPHY

Translum is a versatile and unique, semi-translucent plastic material designed for transforming light and creating stunning visual effects in the studio.



BACKGROUND

Translum is smooth and texture-free, making it perfect for backgrounds. Try backlighting for an easy high key set up.



TABLETOP

Use Translum as a background for product, and tabletop photography. Cut Translum to any size to fit your application.



DIFFUSE

Diffuse studio or natural lighting with Translum to achieve soft, delicate light. Suspend near windows to easily diffuse natural light.



SILHOUETTES

Get creative! Translum allows you to transform light and shadow like a pro. Cut and trim Translum to make your own cookaloris!

Translum Size	F-Stop / Light Loss	Item
54" x 18' roll	2	55418
60" x 18' roll	1.5	36018
60" x 18' roll	3/4	46018
12" x 12" sheet	Variety (2 of each above)	TL1212-PK

For more information on Translum & its multiple uses visit

SavageUniversal.com



Photo courtesy of Lopshire Photography



**\$15,000 OF
FREE
COVERAGE!**

- ✓ \$15,000 of camera and equipment insurance
- ✓ Loss due to fire or theft
- ✓ Equipment breakage
- ✓ Worldwide coverage
- ✓ On-Location coverage

Be More Protected

PPA.com/PhotoCare
or 800.786.6277

**PHOTO
CARE**

PPA

PROFESSIONAL PHOTOGRAPHERS OF AMERICA

TOOLS / GEARED UP

resistant 166 LED mat available in daylight and tungsten models. The tungsten version offers 1,600-lux output at one meter (3.28 feet) with a 98 CRI, while the daylight model offers 1,900-lux output with a 95 CRI. The bendable Westcott Flex measures 10x10 inches, has a moldable 1/4-inch black frame, and weighs five ounces.



Westcott Flex

When Westcott introduced the Ice Light, it was dubbed by some as The Lightsaber because that's what it looked like. Looks aside, the Ice Light was a versatile and unique LED light source. And like the new *Star Wars* movie coming this year, there's an Ice Light 2 (\$549) producing 1740 lumens at a CRI of 96. It weighs less than 20 ounces and the removable lithium-ion battery produces a 60+ minute runtime with 18-step dimming from 5 percent to 100 percent. The Ice Light 2 has built-in Bluetooth, clips for gels, and comes with a case.



Westcott Ice Light 2

The lightsaber form factor is catching on. In addition to Westcott's Ice Light, there's the slightly longer (21.8 vs. 20.25 inch) Sunpak 516 Photo/Video Dual Panel LED Light Stick (\$249). On one side, it's 5600K balanced with 3200K on the other side. The light runs on its lithium-ion battery for three hours at maximum power or 30 hours at minimum. Output can be adjusted via buttons on a grip that displays battery capacity and a button for switching between tungsten and daylight. The two-pound Sunpak 516 LED Light Stick comes with a case, charger, accessory hook, and an adapter to fit nearly any mount.



Sunpak 516 LED Light Stick

westcott.

Introducing

D5

Continuous
Lighting Kits

Soft window light for your home
or studio is now within reach.



Complete daylight studio kit for only \$449.⁹⁰



2-Light D5 Daylight Octabox Kit #482

- Compact & lightweight window light kit
- Large light sources produce very soft lighting
- D5 lights include 5 high-quality ceramic sockets with 5 switches to control each lamp
- Energy-efficient lamps emit very little heat
- Octabox creates a desired round catchlight in the eyes that simulates the sun
- Kit collapses for storage in protective carry case
- UL and CE certified for safety



westcott.
BASICS™

Kit includes (2) D5 Continuous Lights, (2) D5 Octaboxes,
(10) Daylight Fluorescent Lamps, (2) 6' Light Stands,
and Protective Carry Case.

Find out more at fjwestcott.com/d5

Photos ©Dawnn Wiesinger, Westcott® and Westcott® Basics™ are registered marks of the F.J. Westcott Co. ©F.J. Westcott Co. All rights reserved.

Only with
PPA!

SAVE HUNDREDS

on Credit Card Transaction Fees!

- ✓ Interchange + crazy-low
0.07% rate
- ✓ No pesky **setup fee**
- ✓ Only **7¢** per transaction!
- ✓ **No monthly fee**
(mobile fee \$9⁹⁵/month)

PPA photographers are
already saving hundreds
a year on transaction
fees! You could too!

Be More Profitable

PPA.com/LowRates
or 800.786.6277

PPA

PROFESSIONAL PHOTOGRAPHERS OF AMERICA

TOOLS / GEARED UP

When you think of Savage Universal, you automatically think of backgrounds but the company offers a full line of lighting equipment. Their 2000 Watt Location Light Kit (\$584) includes two LED lights, producing the equivalent of 1000 watts (each) of incandescent light or 13,000 lumens with the included reflectors while using only 100 watts of electricity and providing 50,000 hours of operation. Kit consists of two LED lights, two six-inch reflectors, two eight-foot light stands, two power cords, and one heavy-duty carrying case.



Savage Universal LED Lights

The Litepanels Astra 1x1 Bi-Color LED Panel (\$1,350) is four times brighter than the original Bi-Color 1x1. The latest model offers variable color temperatures from tungsten to daylight with “negligible” color shift, zero to 100 percent dimming, and an AC adapter. With the optional V-Mount or Gold Mount (\$140) battery plate, you can run it on 13 to 24v DC batteries. A cooling fan is provided or you can run silent turning the fan off. You can control Astra’s functions with an optional DMX module. The Astra 1x1 Bi-Color comes with both US and EU power cables and a removable 5/8-inch TVMP connector for hanging or stand mounting.



Litepanels Astra
1x1 Bi-Color

LUX AND OTHER LED BUZZWORDS

When working with LED lighting you’ll encounter terms like lux, lumens, and foot-candles. Lux is a unit of illumination equal to one lumen per square meter or the equivalent of 0.0929 foot-candles. LED’s origins lie in the world of television and film and manufacturers adapted the technology to work for still photographers. Maybe that’s why one of the first questions people ask me about using LED lighting for portraiture is, “Isn’t the color bad?” Nope. One way you can tell is by comparing specifications. CRI (Color Rendering Index) measures a light source’s ability to faithfully render an object’s color compared to an ideal source. TLCI (Television Lighting Consistency Index) is a similar method comparing a standard set of colors under a test light to that from a perfect light source, producing a number ranging from zero to 100 with a perfect source having a TLCI of 100. A light source with a TLCI of 85 or higher is usable with little or no postproduction correction required.

Unaware?

Americas Regional Winner 2014

Asia Pacific Regional Winner 2014

Unaware?



What does Urban mean to you?

Urban has many meanings, depending on your point of view. CBRE challenges you to capture it in photos. Submit your photos for a chance to win a photography trip of a lifetime, among other prizes. **Enter the competition at www.cbreupoty.com.**

CBRE



WHAT DO YOU DO?

**Your hard drive crashed.
Your images are gone.
Your client is upset.**

If you're a PPA photographer—don't sweat it! PPA will protect you when data loss occurs and a client threatens legal action.

It's part of the membership! And if you file a claim, we won't raise your rates or drop your coverage. PPA has your

Be More Protected

PPA.com/Trust
or 800.786.6277



PROFESSIONAL PHOTOGRAPHERS OF AMERICA

TOOLS / GEARED UP

Manfrotto's LUMIE series of LED lights use bright Surface Mount Technology LEDs, producing accurate color (<94 CRI) and an "excellent" battery life and range in price from \$11 to \$119. They're powered by lithium-ion batteries, which can be recharged through a Micro USB port. LUMIE devices are small, the largest approximately the size of a pack of cards, and weigh 0.30 pounds, producing a round catchlight. Output control is via a dimming button, which doubles as an on-off switch. Each kit comes with a snap-fit filter mount and CTO and diffusing filters. A LUMIE friction-based ball head enables movement through 360 degrees horizontally and up to 35 degrees vertically. A mount lets you place it on a tripod, such as Manfrotto's Pixi, or slip onto a camera's hot shoe.



Manfrotto LUMIE



Impact Octacool-9

FLUORESCENT LIGHTING

The RGB spikes from fluorescent lighting closely match the receptive RGB spikes of imaging chips. When comparing fluorescent to tungsten, which is 93 percent heat and seven percent red light, fluorescent easily comes out ahead.

Impact's Octacool-9 fluorescent light with Octabox (\$259) uses nine daylight-balanced 28W lamps, producing 12,600 lumens at 3.3 feet. Five on-off switches on the fixture's back control the lamps, varying output in 1400

lumen increments. The heads mount on any light stand or grip gear with 5/8-inch studs. The bundled 29.5-inch Octabox has a removable front face and inner baffle, allowing switching from hard to soft light. The light head also comes with a removable aluminum reflector for bright, contrasty lighting. ■

Product shots courtesy of the respective companies.

XP PhotoGear

Presents the Lighting Artist...



© Christian Lalonde

Christian Lalonde www.photoluxstudio.com

To read about how this image was made visit
www.xpphotogear.com/lalonde

Tools for the Lighting Artist...

 <p>Microbox Large front diffusion panel creates soft, diffused light. Collapse flat for storing</p>	 <p>Flat Box Bendable Silver Reflector with Translucent Cover</p>	 <p>LiteShaper MultiFlector Bend and shape light with multiple reflectors.</p>	 <p>LiteShaper Panel Kit Create a gobo, cutter, eyeflector</p>	<p>SpeedStand `Air Cushion `Auto Close `8' Stand</p> 	<p>SpeedBox Easiest and Quickest Softbox for off Camera Flash</p>  <p>Now with Steel Rods!</p>
--	---	--	--	---	---



www.xpphotogear.com

WESTCOTT TWO-LIGHT DAYLIGHT D5 SOFTBOX KIT

GET COOL, SOFT LIGHT FOR PORTRAITS AT AN AFFORDABLE PRICE POINT *By Joe Farace*

THE TREND OF USING continuous light sources for portraiture that I saw at last year's WPPI show continues unabated with Westcott's Two-Light Daylight D5 Softbox Kit being the latest offering. The kit uses fluorescent bulbs as a light source, although that word barely appears in Westcott's early press material for the kit. Part of the reason may be that when it comes to photographs of people, fluorescent has a negative connotation but nothing could be further from the truth. The RGB spikes from fluorescent light closely match the receptive RGB spikes of imaging chips and when comparing fluorescent to tungsten lighting, which is 93 percent heat and 7 percent red light, fluorescent easily comes out the winner.



© Joe Farace





Photos © Joe Farace

For a shoot with Pamela Simpson, I tried a lighting ratio experiment. The lights were placed at a 60-degree angle from the Savage Infinity Photo Gray Vinyl Backdrop. My goal was to create three completely different lighting ratios without moving a light. The camera was a Panasonic Lumix GH4 with a Lumix G Vario 14-45mm f/3.5-5.6 image-stabilized lens (at 45mm).

Lightning Bug™

www.mkcontrols.com

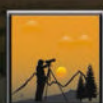
Simple to use! Just mount the Lightning Bug™ on your camera hot shoe, connect the interface cable, and the Lightning Bug™ does the rest!

Designed to capture images of lightning strikes and get the shot day or night. Rugged and water resistant by design, a must have for outdoor photographers.

Compatible with over 135 DSLRs. Unsurpassed 3 year warranty and LIFETIME replacement policy. See website for complete details.



Capture the power of nature.



MK CONTROLS

\$179⁰⁰

Includes Interface Cable

Get free U.S. shipping! Use discount code SB2014



Background Mike Leonard©

"For \$399, the kit includes two D5 light heads, two 24x32-inch Basic softboxes, 10 27-watt daylight-fluorescent lamps, and two 6.5-foot light stands. The softboxes have a reflective silver lining to maximize output with heat-resistant rods that mount on receptacles on the D5's head."



Film noir is usually thought of as a black-and-white medium but I challenge that assumption as Alfred Hitchcock's 1958 film *Vertigo* literally explodes with color. Here, two Westcott D5 heads are placed on either side of the subject, creating an atypical portrait lighting setup but one more noir with mood being enhanced by slight underexposure at 1/100 second at f/4 and ISO 640.

GRASLON™

PRODIGY™ FLASH DIFFUSER WITH IBT™ MIRROR SYSTEM



To the left, is an image showing the Graslon Prodigy without its diffusion lens. Take a look at the patent-pending IBT mirror system inside; the goal is to first enlarge the light from the flash before sending it through the diffusion lens, making it incredibly soft.

With a Graslon diffuser, you will never have to rely on walls or ceilings for bounce and will consistently have great lighting, regardless of your surroundings. This makes the 8in x 5in Graslon Prodigy a great choice for event photographers.

* Diffusion lens removed for display purposes. Not intended for use without diffusion lens.

Find Graslon at these retailers and others:

Camera West - Racho Mirage, CA
Peachtree Camera - Marietta, GA

Paul's Photo - Torrance, CA
Willoughby's Camera - NYC



Direct Flash Only



Graslon Prodigy Diffuser



IN THE KIT

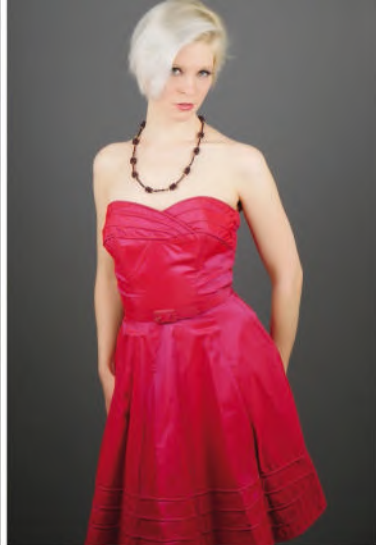
The basic building block of the Two-Light Daylight D5 Softbox Kit is the D5 head. Made of nylon, the head weighs a little over two pounds and is UL and CE certified. The D5 features five ceramic light sockets, each supporting up to a 50-watt lamp. The D5 head has five illuminated power switches arranged in a row across its back, each controlling a single lamp.

Basic human engineering suggests arranging them in a pattern identical to the sockets to minimize guessing, especially when initially using the system. Ultimately you'll remember which switch turns on what bulb. The D5 has a built-in tilter bracket for positioning and a heavy-duty, 13-foot cord with an in-line power switch that I would have preferred located on the D5's back.

For \$399, the kit includes two D5 light heads, two 24x32-inch Basic softboxes, 10 27-watt daylight-fluorescent lamps, and two 6.5-foot light stands. The softboxes have a reflective silver lining to maximize output with heat-resistant rods that mount on receptacles on the D5's head. It all comes in a 10x12x29-inch box that has a handle so it can double as a carrying case, at least for a short time. For the location photographer, a more lasting solution might be a Lightware C6032 32-inch Cargo Case (\$173) that will hold all that gear with room left over for accessories and an extension cord or two.

SET UP

It is after all a kit, so some assembly is required. The light stands are, well, lightweight and while seemingly adequate



For the first series of shots (middle) the D5 heads were set at full power—all five lights on. For the second series (right), the light at camera left had one bulb illuminated and for the third (left), the light at camera right had only one bulb lit. Exposure was controlled by the main light, varying only slightly between the three photographs, and was 1/80 second at f/5.6 and ISO 640. The differences, while subtle, show changes in lighting ratio can be made by the selective use of the number of bulbs turned off or on.

for the task at hand, one of them had a slight bend from the weight of the D5 lamp head/softbox combo. Since the kit is aimed at the aspiring pro this might be acceptable in the short run but if you plan to seriously use the kit an upgrade to Westcott's own Pro eight-foot Free Sliding light stand (\$35) or something similar would be in order.

After mounting the D5 lamp head atop a stand, open the softbox components. Install the rods by first insetting into the fabric housing with the plastic tips pushed into the pockets on the softbox's edges. To mount, insert the rods in the first hole, off the center hole, at the D5's top and bottom. Do this before inserting the bulbs and obviously before installing the softbox's front diffuser. Screw in the bulbs and handle them carefully to avoid using the pig tail end, although that's easier said than done. Then install the front diffuser but first turn it inside out from how it comes out of the bag so the Velcro tabs mate with their siblings on the softbox's exterior.

There are no Guide Numbers for the D5 if only because standard formulas ignore the effect of shutter speed on the total amount of light striking the camera's sensor. Measuring the output of one D5/softbox at 10 feet with a Gossen Luna-Star F produced an exposure of 1/60 second at f/2.8 and ISO 400, which I thought was surprisingly good, compared to some of the moderately and low-priced LED studio lights that I've previously tested. The light from the D5/softbox appears intense but when I tried to use the combo during a boudoir portrait session to balance bright window light, it couldn't quite handle the challenge, although I was ultimately pleased with the final lighting produced during that session.

IN THE STUDIO

For my shoot with Pamela Simpson, I found the quality of the light from the D5/

EXPAND YOUR REACH

HIGH-OUTPUT BEAUTY DISHES

22H0BD SILVER



THE 22H0BD 22-INCH SILVER BEAUTY DISH \$79⁹⁵

With six times the efficiency of a white dish, you can light your subjects from greater distances with low-power flash units. Attaching the included diffusion sock creates the equivalent of a round softbox with very even coverage. This widens the angle from approximately 45° to 150° while lowering the output by about 2.5-3 f-stops and minimizing specularities. Can be used with or without the included light-blocker.

22H0BD-W WHITE

THE 22H0BD-W 22-INCH WHITE BEAUTY DISH \$79⁹⁵

Enjoy the same high-output design of the silver dish, but with a softer finish that produces smooth skin tones. With a beam spread of 130° (without the use of the included diffusion sock), this reflector is great for indoor portraits to create warmer tones, or for diffusing hot spots that might occur on shimmering fabrics or reflective surfaces. Can be used with or without the included light-blocker.



BABY BOOMER

For more controlled spread of light, we offer a 15° grid (\$99.95) and 30° grid (\$69.95) for both 22-inch reflectors. We additionally offer the Baby Boomer™ offset mounting arm (\$14.95) for increased flexibility in angle adjustments.

BUFF™

Toll Free 1-800-443-5542 WWW.PAULCBUFF.COM
615-383-3982 · 2725 Bransford Ave., Nashville, TN 37204



SUPPORTING
THE ART OF PHOTOGRAPHY

Professional Tripod Series

A full line of photo and video tripods, monopods and ball heads in both aluminum and carbon fiber.

Available exclusively at Adorama.



ADORAMA
MORE THAN A CAMERA STORE

42 W 18TH ST NYC
800.223.2500
adorama.com



FREE 1-3 DAY SHIPPING
on most orders over \$49*

*details at adorama.com/shipping

LIGHTING / REVIEW



In *Vertigo*, designer Edith Head often puts Kim Novak in a gray suit and with Pamela Simpson's hair color a virtual match for Ms. Novak's. I attempted to produce an homage to the film. The pose suggests Ms. Novak's raw sensuality and was photographed with a Panasonic Lumix GH4 and a Leica DG Macro-Elmarit 45mm f/2.8 lens. After retouching, I used Alien Skin Software's Exposure plug-in with the 2-Strip Technicolor preset to echo the vibrant Technicolor used by cinematographer Robert Burks in the film. A light layer of the Glamour Glow filter was used to mimic the soft focus often used in movie close-ups of that era.

softbox combo to be beautifully soft and neutral. Checking the color spectrum output with a pocket spectrometer showed a thin black band (gap) in green and a dark gray one in red, which to be fair could be caused by the color of the front diffuser's fabric.

When the D5/softbox was placed too close to a black backdrop it produced a magenta cast along the edge. It's likely that the green spectrum in one or more of the lamps was higher than the blue and red components so when the camera white balanced for the extra green, spill onto the background crossed over as magenta. On the other hand, the unintentional RF interference that some fluorescent lamps produce during video capture was not present when shooting test footage at shutter speeds from 1/30 to 1/500 second. At the same time I had no qualms about the real-world neutral quality of the light produced.

I recently received a Savage Translum background that looks like frosted glass and is available in rolls of 54 inches wide by 18



This split image shows the final image on the left half while the "as captured" right half shows that when the D5/softbox (at camera right) was placed a little too close to the black backdrop, it produced a magenta cast along its right edge. Converting the image to black and white solved the problem and may seem like a cop-out but it was true to my original vision for the portrait. As the effect is clearly visible on the LCD (or EVF), simply moving the light a little further away from the background should solve the problem.



Most boudoir photography is shot as environmental portraiture but I still get many requests from clients who want to shoot in the studio, if only for privacy reasons. The main light is at camera right with the second light behind the subject and the background swapped for a Savage Infinity Black Vinyl Backdrop. It was shot with a Panasonic Lumix GH4 and a Leica DG Macro-Elmarit 45mm f/2.8 lens with an exposure of 1/30 second at f/4 and ISO 640. Captured in Raw, converted to monochrome with Silver Efex Pro, and layered with the Glamour Glow filter from Color Efex Pro.

feet. Translum is made from Mylar and can be framed or hung on a background stand.

I was concerned that placing a D5 head with all five of its lights turned on would not be bright enough to sufficiently illuminate the Translum background but when used with the other D5 it created wonderfully room-filling light, though admittedly an exposure compensation of plus two stops was required to achieve proper exposure and balance both the front and back lights.

CONCLUSION

Considering this kit's price point, there is a lot of lighting value to be found in the Two-Light Daylight D5 Softbox Kit. Overall it boils down to that for the money, the quality of the light produced by Westcott's kit is impressive. ■

Acknowledgements: I would like to thank Boulder, Colorado's Starr's Clothing Company (www.starrsclothingco.com) for providing some wardrobe worn by Pamela Simpson. A big thank you goes out to lighting industry innovator Gary Regester (www.garyregester.com) for his help understanding how fluorescent lights behave during digital photography.



Photographers and videographers can now enjoy the benefits of a monopod with the stability of a tripod using the VEO monopod with 3-leg locking base.

VEO FEATURES

- ✓ Ball joint feature allows smooth pan and tilt photo / video options
- ✓ Stronger leg locks for greater maximum loading capacity
- ✓ 3-leg stabilizing locking base
- ✓ Soft rubber handle provides an unbeatable grip in any weather
- ✓ Anti-slip rubber feet easily fold and lock in seconds

VEO AM-264TR

THE
VEO
COLLECTION

Available at Authorized Vanguard Dealers
or online at www.vanguardworld.us



PROFOTO B2

THIS SMALL LIGHT REALLY PACKS A PUNCH *By Steve Bedell*



I HAD THE OPPORTUNITY to spend a couple of weeks with the Profoto B2 Location Kit. Said kit contains one power supply with two batteries, two flash heads, a carrying bag, and more. Profoto also sent me a bunch of light-shaping tools to experiment with.

To be truthful, the B2 was not what I expected. Since I have previously tested the Profoto B1, I thought the B2 would be some type of evolutionary update. Guess I should have looked at the specs first because it is not. Not to worry, the B2 is a totally different animal that looks to carve out a unique niche. So let's take a look at what it is, what it can do for you, and if it's something you may want to add to your equipment list.

WHAT IT IS

In Profoto's own words, the B2 is not a speedlight or a monolight. It's a new kind of light "combining the best of both worlds." So my job is to figure out if this is true or if it is just the marketing department trying to hype their latest product, because in my experience, products that try to succeed in two different areas usually end up being a compromise in each.

So I charged up the B2's batteries, started fiddling with the power pack and the supplied Air Remote TTL-N for Nikon and went to work. Like everything from Profoto, the build quality and finish is excellent. High-quality plastic is used throughout, along with some glass



Product shots courtesy of Profoto

Cash for Cameras

Buying & Selling Since 1914



National Camera Exchange wants to buy your used photo and video gear! We have been a trusted photography source offering personalized service for over 100 years! Just give us a call or visit us online at **natcam.com** for a quote.



Get an online quote



Call for instant quotes



Top dollar paid



Easy, personalized service



Fast & free shipping

Receive Your Free Quote Today:

Call:

1.888.873.1979

Email:

used@natcam.com

Bring it in or ship it:

**National Camera Exchange
Attn: Shutterbug**

9300 Olson Memorial Hwy
Golden Valley, MN 55427

SINCE 1914

National Camera Exchange

■ capture ■ create ■ inspire

natcam.com

LIGHTING / FIELD REVIEW

and metal. The flash heads themselves are very small and lightweight and the supplied light shapers were very easy to mount and use. One very unique feature is the bright LED modeling light. Most battery-powered flash units won't work with modeling lights since they deplete the battery too quickly but the new age of LEDs draw much less power. It should be noted that the modeling lights are tungsten-balanced, not daylight.

WHO'S IT FOR?

The B2 lights are aimed at the wedding and event photographer who can throw the battery pack on their shoulder, mount the light head over their flash using a bracket and at 250Ws have three to four times the power that most speedlights can muster.

Exposure is manual or TTL, recycle time is a fast 1.3 seconds at full power, and you have the option of throwing up an umbrella or octabox quickly for some portrait work. You even have the option of using two lights, although the power is cut in half for each light. You even have the option of using High Speed Sync (HSS).

Specs are great but let's see how things work in the field.

MODEL SHOOT

I met my model Raeme Jean at a location on the seacoast in New Hampshire. It was quite cold at the time and snow still covered most of the ground, so it was nice to not have to lug around lots of big and heavy lighting gear. Once I scouted out the location and found the spot I wanted to use, I set up one light head on a stand with an octabox. I like umbrellas on location simply because they are so quick and easy to use. Boxes are sometimes a huge pain to put together and I don't like to be fumbling around with gear while my model waits, especially in the cold. But the Profoto octabox was pretty simple to assemble



Photos © Steve Bedell



with its color-coded holes, so I snapped everything up and went to work.

My first step was to meter the ambient light. I had decided I wanted to have the flash overpower the daylight by about one stop. This is a great way to use flash to get great color and control your light direction but not really scream off-camera flash like when you really overpower the daylight. In effect, you are using the daylight as fill and the flash as your main light.

I used the B2 in TTL mode, took a test shot and pretty much had the effect I was looking for with no adjustments to the flash via the Air Remote. If I wanted more power from the B2, I'd just add power by using the Plus buttons on the controller. Less, I'd just subtract. I had plenty of power to shoot, especially since I used a moderate f/stop, 5.6, at ISO 400. Ambient exposure was 1/125 second at a little over f/4; I took the image at 1/125 second at f/5.6. This darkens the background slightly when exposed correctly for the flash. A Nikon D3 with a Tamron 28-75mm lens was used at 28mm.

"The B2 lights are aimed at the wedding and event photographer who can throw the battery pack on their shoulder, mount the light head over their flash using a bracket and at 250Ws have three to four times the power that most speedlights can muster."

NOW ACCEPTING CONSIGNMENTS FOR OUR FALL 2015 RARE CAMERA AUCTION!

TAMARKIN RARE CAMERA AUCTIONS

Visit www.tamarkinauctions.com
for more information on our
Fall 2015 Auction.



Call us at 800.289.5342 to inquire or e-mail info@tamarkinauctions.com

LIGHTING / FIELD REVIEW

Then I wanted to use the power of the B2 lights to create a little drama. I took Raeme to a rock where I could get below her and shoot up. I made sure there was another rock to place the light on where the light would be higher than her, as I don't like the light to come from underneath. I used no light-shaping tools, just the bare flash head. I set to ISO 400 to get a proper exposure on her face, which was 1/200 second at f/5.6. With this setting I'd have a nice exposure on her but the clouds would be barely visible because of overexposure. Still on TTL mode, I dialed in a plus 1 and took the shot at more than two stops less, 1/250 second at f/11, using my Nikon D3 with a Sigma 17-35mm lens at 25mm. I laid on the ground to get the angle I wanted. By then she was frozen so we got out of there!

RESTAURANT SHOOT

This time I chose to use the B2 at a location job at a new restaurant that just opened in my town. I thought the sushi chef showing off some of his wares would make an interesting photo. For my first image, I set him up in the restaurant with his workstation behind him. It was pretty dim in there so I wanted to dial the light



platypod pro™

*"the world's most compact base
for a professional tripod head"*





www.platypodpro.com



No minimum order required. 3 day turnaround.

PRICES AS LOW AS
\$10.99

Free 16x20
with first purchase.
Use code: SBUG810

10% off

CANVAS WRAPS



Download Marathon ROES to receive
10% off Canvas Wraps when you enter
code: **CANVAS10** at checkout.

Get started by going to:
Shutterbug-September.com

Marathon

Design. Print. Websites. Marketing.
(800) 228.0629 | MarathonPress.com

LIGHTING / FIELD REVIEW

down from the B2 so I'd still be able to show the environment.
If I shot at 1/200 second at f/11 or so, the background would go
black. So I chose ISO 400 and set the exposure to 1/15 second at
f/4. This kept the exposure in the background, so I set my main B2
with a Profoto White Umbrella Deep and manually adjusted the



FP FLASHPOINT

LIGHTING THE WAY

Available in the U.S. exclusively at Adorama

Don't get left in the dark

Flashpoint LEDs light up any space



See the Flashpoint Video Lighting Collection
at Adorama.com/FPVideoTools

42 W 18TH ST NYC

800.223.2500

adorama.com

ADORAMA
MORE THAN A CAMERA STORE



exposure from the Air Remote controller. After I was satisfied with that I added a second light with a 20-degree grid as an accent light. I powered that way down to just create a little depth and dimension and separate him from the background. I used a Nikon D3 and a 50mm Nikkor lens.

For the second shot I used this interesting wall. Keeping the light source out was a major issue so this time I used

one B2 head with the 20-degree grid. It did show in the image but it matched some of the other lights so I could leave it or remove it. I took it out. It was darker in this area so I bumped up my ISO to 800 and shot at 1/15 second at f/5 using the Tamron 28-75mm lens at 28mm. I wanted to get in close with the short lens to emphasize the food. I manually dialed the flash power down.

THE VERDICT

You can test specs in a controlled environment all you like but getting out there and using gear is the best way to evaluate if it makes sense for you. In my short time with the Profoto B2 kit I found many things to like and of course there were also a few things that I'd change.

On the plus side, it's very lightweight and compact, especially the light heads themselves. It has plenty of power for most situations, although it may come up a little short in some HSS situations in bright light that demand even more power. But for most situations, you've got the power.

The Air Remote works flawlessly. It really combines with Profoto B1 and B2 light systems to give complete control

over your power settings from the camera. Change groups and adjust settings just by pushing a few buttons. It's addictive.

The battery lasts quite a long time with over 200 full-power flashes and quick recycling to boot. The modeling light is a big plus, especially in areas like the dark restaurant I was in. No more focus hunting. And, of course, the fact that we now have TTL available off-camera is quite an asset. This just may be the ideal rig for a wedding photographer where you can easily switch from on-camera flash to off-camera and even have two lights available if needed.

One other big plus to this system is the availability of many unique Profoto light shapers, from many types of umbrellas and boxes to grids and hard reflectors. Many new tools were created specifically for the B2.

Of course, there are a few areas I'd like to see some changes. I was sent a Boomerang bracket with the kit but the Nikon D3 was too tall to swing the arm to vertical. Horizontal shots, no problem, but check out your brackets carefully for your camera. This is not a Profoto issue but one I thought I'd bring to your attention.

Perhaps my biggest issue is with the cable length. It's only about six feet. With a tall light stand you can't even keep the power pack on the ground, as it will be hanging. And that's with one light. That means the second light has to be within a few feet. For the restaurant shot I did with two lights, I put the power pack on a table about three feet off the floor halfway between the lights. It really limits the usefulness of the light, especially using two. Profoto does sell a three-meter extension cable; I think the original cable should be longer or at least include the extension with the kit.

Of course, there is one thing that always comes up with Profoto gear: price. This great engineering and build quality comes with a substantial price tag. The B2 Location Kit with two heads comes in at \$2,995, as of this writing. A single light kit is \$2,195. The Air Remote is about \$400.

If you're already invested in Profoto lights, you may already have the Air Remote and some accessories. If not, you're looking at a sizable sum to get started.

The bottom line is that Profoto seems to have created a unique product that will be used for many years by the professional wedding and location photographer. This setup will allow him or her to easily create beautiful lighting quickly. I'd call it a wedding photographer's dream! ■

ARCA-SWISS monoball® Z



The leader of tripod head design for over 40 years setting new standards for the ballheads.

The Z boast new technical developments and optimized materials and coatings.

The size and weight have been reduced. Patented ARCA-SWISS features like gravity compensation, PMF (progressive motion related friction control) are only a part of the feature list of the best ballhead. Incredible as the Z can withstand a 60kg (122lbs) off-axis. Z-series are available as version
Z sp single pan
Z dp double pan



ARCA-SWISS INC
Phone: 480 755-3364

E-mail: rod.klukas@arca-swiss.com

מבצעים
עברית



CLASSIC CONNECTION

F I N E C A M E R A S

SAM SHOSHAN Collecting · Trading · Selling

Leica HASSELBLAD Mamiya Canon Nikon



www.classicconnection.com email: sam@classicconnection.com

888-LEICASAM (534-2272)

203-371-2352 / 2353

Toll-Free Fax: 866-639-1542

Fax: 203-880-1521

2490 Black Rock Turnpike

suite 420

Fairfield CT 06825

(by appointment only)

Bank Check

Money Order



M-A black & silver (analog) \$4750
M-P (type 240) silver & chrome \$7950
M black or silver 24MP \$7250
Leica M Monochrom B&W camera \$7,950
M-E Anthracite Gray 18MP New \$5450
50/0.95mm Noctilux Silver Cat#11667 \$11,350
35/1.4mm Summilux Silver Cat#11675 \$5450

35/50/75/90mm f2.4 Summarit lenses black or silver
S (type 007) 37.5MP CMOS (4/2015) \$25,400
S-E (type 006) 37.5MP \$16,900
24/3.5 Super-Elmar-S Asph. lens New \$8950
30-90/3.5-5.6 Vario-Elmar S Asph. lens New \$10,900
120/5.6 TS-Apo-Elmar-S Asph. New \$7350
Elpro-S for 180mm lens #16032 New \$1450

X (type 113) w.23/1.7mm 16.2MP \$2295
X-E (type 102) w.24/2.8mm 16.2MP \$1795
X Vario w.28-70mm lens 16.1MP
LEICA X2 w.24mm lens 16.1MP \$1,995
D-Lux (type 109) w.24-75/1.7-2.8mm 12MP \$1195
D-Lux 6 w.24-90mm lens 10.1MP \$799
V-Lux (type 114) w.25-400mm 20MP \$1350

WE BUY AND SELL WATCHES!

DAYTONA WANTED !!!

CALL SAM 1-888-LEICASAM

(534-2272)



(USA DEALER)

New Leica Q 24MP camera w.28/1.7 Summilux lens \$4250

Leica Consumer Promotion: 12% Savings was Extended!

Purchase most Leica Photographic Products* at 12% off the selling price. The current exchange rate between the US Dollar and the Euro enables Leica Camera to offer this very unique promotion to all Leica consumers in North America. Please call: 1-888-534-2272 for more info & your saving offer!

M CAMERAS

12% discount for most New M lenses! Call now
M Type 240 New \$7250 less 12% discount = \$6380
M Type 240 M-/LN. \$5599/\$5995
New Monochrome type 246 New USA \$7450
Monochrome. New \$7950 less 12% discount = \$6996
Monochrome Mint/Ex+ \$6295/\$299
MP Type 240 New \$7950 less 12% = \$6996
MP Type 240 LN/Ex+ \$6499/\$6199
MP type 240 safari set w.35mm Asph New \$9995
MA New \$4750 less 12% discount = \$4180
M9P W.Box Less than 500 shots w.2yrs warranty M- \$4299
M9 black with grip Ex+/+ \$3199 / \$3499
M8 silver Ex+/+/-M- \$1699
M7 0.72 w.Box Mint- \$2299
M5 black Ex+/+ \$599 to \$999
M4-M with NY Motor M- Rare/Call
M4-P silver set 1913-1983 w.50/1.4mm Mint \$2999
M4 black paint Ex-/Ex+ \$3199/\$3699
M4 silver Ex-/Mint- In stock
M3 / M2 chrome \$499 to \$1595
M2 black paint original & re paint. \$1699/\$999
M2 chrome \$599 / \$1199
X (type 113) w.23/1.7mm 16.2MP New \$2295-12% = \$2019.60
X-E (type 102) w.24/2.8mm 16.2MP \$1795-12% = \$1579.60
D-Lux (T.109) 12MP w.24-75mm \$1195-12% = \$1051
V-Lux (T. 114) 20MP w.25-400mm \$1350-12% = \$1188
D-Lux-6 Mint/New \$695/\$799
Digilux1 / Digilux 2 \$195/\$395
V-Lux-20 \$599
D-Lux-2 / D-Lux-3 / D-Lux-4 / D-Lux-5 \$199/\$449
99 Years Leica a Company History Book NEW \$130
T Camera system In stock Call

Wanted \$\$\$\$ Original MP Blk or Chrome camera Wanted \$\$\$\$
Used M lenses Wanted high \$\$\$\$ paid

M LENSES

NEW 28/1.4 Summilux-M ASPH. #11668 \$5995
21/2.8 Elmarit-M Asph. Mint- \$1949
21/2.8 Elmarit-M Mint- \$1649
28/2.8 Elmarit-M w.hood Ex+/+/-M- \$999/\$1399
35/1.4 Summilux-M Asph. W.Box M- \$3499
35/1.4mm Summilux Silver New \$5450-12% = \$4796
35/50/75/90mm f2.4 Summarit lenses black or silver Call
35/2 Summicron-M Asph blk M-/LN- \$2399/\$2899
35/2 Summicron-M Ex-/Ex+ \$1399 / \$1749
35/2 Summicron-M x 2 Consecutive numbers M- Call
35/2.8 Summaron with hood Ex+/+ \$999/\$1199
35/2.4 Summarit-M Asph black New \$2250-12% = \$1980
35/3.5 Summaron Ex+/+ \$399/\$599
50/2.8 Elmar-M Col. W.hood Mint- \$849
50/1.0 Noctilux-M M- with box M- \$5495
50/0.95mm Noctilux Silver & black In stock
50/1.4 Summilux-M black & silver Ex-/M- \$1799/\$2299
50/1.4 Summilux-M Asph. Silver LN. \$3599
50/2 Summicron Col. \$399/\$699
50/2 Summicron-M Ex-/M- \$1299/\$1599
50/2 Summicron-M Late Mint-/LN- \$1499/\$1699
50/2 Summicron silver Ex-/Ex+ \$799/\$1399
50/2.5 Summarit-M w.hood M- \$1379
50/4.5 Focotar black, marks Ex+ \$159
75/2 Summicron-M asph. Mint- \$2699
75/2 & 75/1.4mm lenses Wanted \$\$\$
75/2.5 Summarit-M L.New-/M- \$1799/\$1649
85/4 Tele Tessar ZM silver w.box M- \$699
90/2 Apo Summicron-M Asph. \$2699/\$3195
90/2 Summicron-M Late M- \$1499
90/2.5 Summarit-M L.New- \$1699
90/2.8mm Lenses In Stock \$499 to \$899
90/2.5 Summarit-M w.hood M- \$1599
90/4 Elmar-C & Col. In stock Call
135mm Lenses In Stock \$99 to \$599
135/3.4 Apo-M lens Ex-/M- \$2579/\$3199
135/2.8 Elmarit-M RF Ex-/M- \$499/\$799
135/4 Tele-Elmar-M with box, hood, card. \$699
28-35-50/4 Tri-Elmar-M Asph. Wanted !!
M lenses wanted. Call: 1-888-534-2272 for big \$\$\$

SLR

R9 w.winder & 28-90mm Asph. Lens Mint- Call
R8 black or Silver Ex-/Mint \$499/\$799
R7 Ex+/+/-M- \$449/\$595
R6 Ex+/+/-Ex+ \$499/\$699
R3 / R4/R4s Ex+/+/-M- \$195/\$399
RE/R5/R6 \$399/\$599
21-35/3.5-4 Vario-Elmar-R ROM w.box M-/LN- \$2499/\$2899
28-90/2.8-4.5 Vario-Elmarit-R box M-/LN- \$5499/\$2999
24/2.8 Elmarit-R Ex+/+/-Mint- \$699/\$849
28/2.8 Elmarit-R Ex+/+/-M- \$599/\$799
50/1.4 Summilux-R Ex+/+ \$1299/\$1499
90/2 Summicron-R M- \$799 / \$899
90/28 Elmarit-R w.Box Mint-/Ex+ Call
100/2.8 Apo Elmarit with 1:1adapt. and sta1 Ex+ Call
135/2.8 Elmarit-R \$139/\$399
180/2.8 Elmarit-R \$499/\$999

180/4 Elmar-R w.box Ex+ Call
250/4 Telyt-R Ex+/+/-M- \$599 / 799
400/6.8 Telyt Ex+/+/-M- \$699/\$799
500/8 MR lens w.case, filters \$879
35-70/3.5 Vario-Elmar-R E67 German Ex+ \$869
75-200mm & 80-200 \$399/\$399
70-210/4 Vario-Elmar-R E60 M- \$599
1.4X Apo, 2x Apo & 2x extenders \$799/\$899
Wanted: 15mm / 35/1.4 / 50/1.4-Rom / 90/2 Apo / 100 Apo / 180/2 Apo / 180/2.8 Apo & 280 Apo / 70-80

S SYSTEM

S-E (type 006) 37.5MP \$16,900
S (type 007) 37.5MP CMOS (4/2015) \$25,400
Leica S (Type 006) 37.5 MP digital New \$21,950
Ask about \$5000 S trade up rebate program!
Leica Vario-Elmar-S 30-90/3.5-5.6 ASPH New \$11,750
Leica S lenses: 30, 35, 45, 70, 120, 180 mm. Call
Call for more S system info / attractive trade in prices

SCREW MOUNT

Leica Copies/Canon SM cameras & lenses in stock Call
IA/ Ig/ Ic / If / Std blk / Ilc / Ilf / Illa / Ilb / Il / III / Illa / Ilb / 28mm
/ 35/2.5 Nikkor / 35/2.8 Biogon / 35/3.5 Summaron or Elmar
/50/1.5 Xenon / 50/1.5 Sonnar / 50/2 Summarit / 50/2
Summicron / 50/2.5 Hektor / 50/3.5 Volestigmat / 85/2 Sonnar
/ 82/2 Nikkor / 85mm / 90/2 Summicron / 90/2.8 Elmarit / 90/4
Elmar / 90/4.5 Raptor & Volestigmat / 105/6.5 Elmar / 105/2.5
Nikkor / 110/5.6 Tele Rokkor / 127/4.5 Volestigmat / 135/4
Elmar / 135/3.5 Angenieux, Nikon & Komura / 40cm Telyt /
Visoflex I, II, III & access.
Leica copies cameras and lenses in stock !

HASSELBLAD

Rollei 6008i & TLR 3.5F & Rollei 2.8 in & SLX In Stock
503Cx camera w.80mm & A12 back Ex+ Call
40mm,50mm,60mm,120mm,150mm,350mm Call
H2 Kit w.70mm box Mint- Call
H-lenses: 50/3.5mm, 210/4mm w.box M- Call
More Hasselblad items in stock Call NOW!!



Canon

Nikon & Canon Digital SLR in stock (USA DEALER)

Nikon & Canon Rangefinder cameras & lenses in stock

WE BUY WATCHES & VINTAGE PRINTS.

In stock: Rolex Daytona, sub and others, Breitling,
Glycine Airman, Omega, Tag, Tudor

Return Policy: 15-day return privilege. 90-day limited warranty on used items. Trade: Top prices paid within 24 hours.

PENTAX K-3 II REVIEW

Lab Review lab tests and comments supplied by BetterNet, Shutterbug's TIPA-affiliated testing lab. Shutterbug is the sole US representative within TIPA, a worldwide association of photo and imaging magazines.

Edited by George Schaub



The Pentax K-3 II is the new flagship of the Pentax SLR system. The camera offers 24MP resolution, an APS-C-sized image sensor, a well-sealed and robust body, and numerous professional features.



The camera has a very large status LCD on the top. The mode dial on the left-hand side offers standard modes and direct access to bulb and flash sync modes.



The LCD on the back is very large (3.2 inches) and has a high resolution of 1,040,000 RGB dots. Changing image parameters and menu navigation is very comfortable. The camera offers a four-way control field and two setup dials (one above the cursor field, another near the shutter release button).



The new Pentax has a lot of interfaces. It uses a very fast USB 3.0 port for image and video data transfer to a PC, an HDMI port, and many more.



Numerous function elements on the left-hand side of the body are very helpful. The camera offers a special button to change instantly between Raw and JPEG image mode, for example.

RICOH IMAGING INTRODUCED the 24-megapixel Pentax K-3 II DSLR earlier this year. The Pentax K-3 II is the successor to the K-3 from 2013 and while it shares some features with that model, it adds a few new tricks, including an improved shake reduction system, a new high-speed AF algorithm, and built-in GPS.

CAMERA BUILD & LAYOUT

The Pentax K-3 II is a relatively large and robust camera (nearly 28 ounces) that is extensively sealed to withstand the elements. Its body is based on a stainless steel chassis and covered by a rubberized material that affords an excellent grip. The camera uses a 24MP APS-C-sized image sensor without a low-pass filter for maximum image sharpness.

As a professional camera, the K-3 II offers a large and illuminated status display on the top that shows important parameter settings like image size, file format, exposure settings, battery status, and which one of the two (or both) card slots are active. The camera offers two SD card slots and worked well with all of our test cards, Sony's SDHC and Toshiba's newest "Exceria Pro UHS-II" cards. The card slots can be used in different ways: for example, the photographer can use slot 1 for Raw images and slot 2 for JPEGs or one card system for recording stills and the second for recording videos.

The Pentax K-3 II has a large mode dial on its top. In addition to full automatic and standard modes with aperture or shutter

speed priority, it offers additional modes like "Shutter & Aperture Priority (TAv)," three user-defined settings, X-Speed mode for taking images with a flash system, and bulb mode for time exposure shots.

Two setup dials, one near the shutter release button and the second on the back, allow the user to set up all parameters quickly and easily. A standard four-way button control field allows access to the many menu items, which reads out on a large 3.2-inch LCD screen that offers a resolution of 1,040,000 RGB dots. The LCD can be used as an electronic viewfinder by pressing the LV button on the back. The camera offers two live preview settings for photo and video recording. In video mode the LCD shows a 16:9 crop of the image. The optical viewfinder is very large and bright and offers 100 percent field of view, which is very helpful for image composition.

FEATURES & PERFORMANCE

The camera has a built-in image stabilizer based on sensor shift technology. This allows for use of the stabilizer system with every lens mounted on the K-3 II. The



The Smarter Way to Buy and Sell

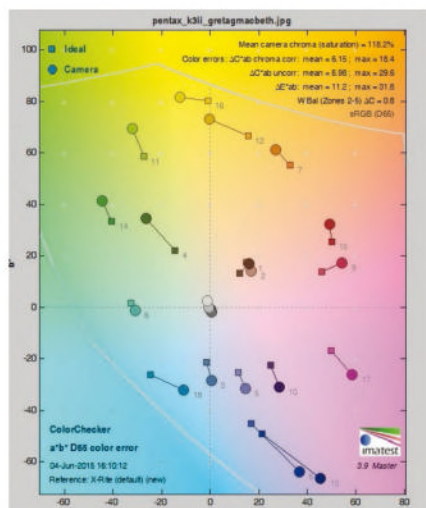
WHY BUY NEW
WHEN YOU CAN
SAVE MORE
AND BUY USED?

GET HIGH-QUALITY USED CAMERA GEAR
AT GREAT PRICES **40% BELOW** RETAIL!

At **KEH Camera** we have the largest selection of
photography equipment — all certified, inspected and fully
warranted by our experts.

SHOP WITH US TODAY

Give us a call: **1-800-342-5534** | Visit us online: **www.keh.com**



Just like all Pentax SLRs, the K-3 II reproduced the color test chart with very high saturation (118.2 percent). Blue nuances are considerably boosted, although red colors have a surprisingly low saturation. These effects are caused by the factory set color mode, which can be reset by the user to attain a less saturated look.

moveable sensor offers a special “Pixel Shift Resolution” mode. In this mode, it takes four images in which every image is shifted by the size of a pixel to both sides, up and down. These four images are combined to a final 24MP image that uses all the pixels for RGB color information and creates images without color interpolation or moiré effects.

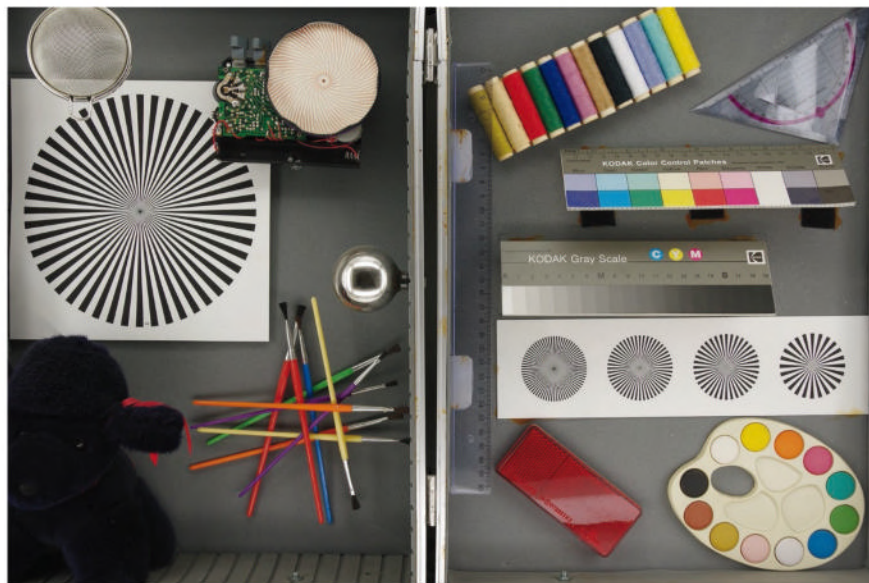
Basically, this system is comparable to the pixel shift system of the Olympus OM-D E-M5 Mark II, but isn’t used to create images with higher resolution. (Note: The Olympus utilizes the pixel shift system to create 40MP images from its 16MP sensor.)

Startup time of the Pentax K-3 II is a bit slow, but all other functions are quite fast. The AF system uses 27 AF sensors, including 25 cross-type sensors. The user can activate multi-AF mode using nine AF sensors or spot AF metering; in all, it allows for a very versatile setup of the AF system.

The camera offers a GPS system, but a Wi-Fi module is missing. The camera can use Pentax FluCards for wireless image transfer and for use of a smartphone as a wireless remote trigger.

COMMENTS ON IMAGE QUALITY

Color: Just like all Pentax SLRs, the K-3 II reproduced the color test chart with very high saturation (118.2 percent). Blue nuances are considerably boosted, although red colors have a surprisingly low saturation. These effects are caused by the factory set color mode: when we changed this mode to “Natural” the saturation was tamed to 105-110 percent. The white balance system did a good job. Only the brightest



The camera showed detailed and rich reproductions of the test scene. Colors look very natural, with only the very high saturation of blue nuances visible in the blue spool in the upper right.

nuances are shifted in a more yellow and green direction. All colors have a natural look (apart from the highly saturated blue nuances) and skin tones are very good.

Sharpness: All test images were taken with the HD PENTAX DA 16-85mm f/3.5-5.6 ED DC WR lens. In combination with this lens the camera showed an excellent performance in our resolution test and reproduced the test chart with 3,903 lines per picture height (sensor resolution: 4,000 lpph). The detail reproduction is partly the result of the missing low-pass filter and partly from an intense image sharpness filtering by the image processor. This was noticeable in our test images, which have a slight “artificial” look. Nevertheless, the fine details of the standard test box shot are clearly visible, aided by the very high and clearly defined differentiation of colors.

Noise: The camera showed a high luminance noise result at ISO 100. This noise result declines in images taken with ISO 200 to 1600 because the anti-noise filtering becomes more intense. Color noise is very low in images taken with ISO 100 to 3200. The combination of noise artifacts and anti-noise filtering becomes visible in images at ISO 3200 and higher and becomes quite annoying in the ISO 25,600 and ISO 51,200 range. Details are reduced severely in the ISO 25,600 and ISO 51,200 range, although up to ISO 12,800 images look good.

The dynamic noise results are excellent. The camera gained a maximum of 12 f/stops in ISO 200 mode and keeps a high level of more than 10 f/stops up to ISO 3200. At the highest ISO settings dynamic

range decreases drastically down to 6.64 f/stops at ISO 51,200.

COMMENTS ON VIDEO FUNCTIONS

The Pentax K-3 II offers Full HD video recording with frame rates up to 30 progressive frames per second or videos in interlaced modes (50i/60i). In HD video mode with 1280x720 pixels the camera is able to record with 50 and 60 progressive frames per second. It doesn’t offer a cinema or Blu-ray mode with 24 frames per second. All videos are recorded in QuickTime format as MOV files with H.264 compression. Video files can be recorded on SD cards in card slot 1 or card slot 2; the LCD menu allows the user to set up the desired slot.

To record videos the photographer has to move the live preview switch on the back of the K-3 II from photo to video position and press the LV/video record button near the optical viewfinder.

The camera allows for use of manual exposure settings for video recordings. Exposure modes are changed in the video menu on the LCD screen, not by setting of the mode dial on the top. When choosing manual exposure modes the aperture size and shutter speed are changed with the help of the two setup dials on the front and the back of the camera. The camera also allows for manual ISO speed settings, although the limit in video is ISO 3200. The Pentax also offers manual sound level control in 20 steps and shows sound level bars on the LCD for better sound control. It also has a 3.5mm jack for recording videos with an external microphone that can be mounted on the accessory shoe on the top.



AKURAT Lighting

Compact, high CRI, power saving on camera lights, over 1000 lumens of high quality, wide beam of light. Fully dimmable and adjustable from tungsten to daylight, perfectly matching color in any condition. Powered from any sources between 6-20V.



PMG-DUO Video Slider

Lengths Available:
24, 32, 36, and 48 inches

The only slider with curved and straight tracks in one solid body. Extra sturdy construction using lightest and strongest of metals. Use it with included tabletop legs, mount to a tripod, switch from straight to curved track in an instant. Motor control allows for even smoother shots and incredible timelapses.



BOOMERANG Flash Bracket

The last flash bracket you will ever need. Solid engineering makes it a fluid extension of the camera, while remaining lightweight. Quickly flipping the flash from vertical to horizontal position alleviating subject shadows.



GUILLOTINE Flash Bracket

The Guillotine is designed to give you both maximum flexibility and ease of use. It not only brings the flash over from Landscape to Portrait position, but also allows the flash to rotate 90 degrees around the Flash shoe.



KATANA Gimbal Head

The "King" of Gimbal Heads. Designed to disrupt commonalities found among ordinary gimbals. Over engineered by design, specifically for demanding photographers. Your ultimate support for your long lens is available now.



TOMAHAWK Gimbal Head

The "Prince" of Gimbal Heads, or an assistant. This little gem is designed for those that need to travel light, yet still bring their tripod, or monopod along, needing solid long lens support. Provides effortless lens balance when attached to tripod head or used as monopod head



PMG Ball Head

This is not your average ball head. Designed to impress and perform even with the heaviest cameras and lenses. Quickly and easily change camera position with oversized tension knob.



L-Brackets

L-Brackets are essential if you will need to change the orientation of your photographs from landscape to portrait in a hurry without recomposition. Universal and Custom L-Brackets available. Arca-Type Compatible



Camera Plates / Clamps

Arca-Type compatible plates are custom designed to match the specifications of the camera body shape therefore providing a slim unobtrusive design with anti-rotation. Arca-Type compatible quick release clamps are designed to fit any standard Arca-Type Plates, and L-Brackets.



GRIP & SHOOT Bluetooth for iPhone / Android

The GRIP&SHOOT™ lets you take pictures and video wirelessly. When attached to your phone via Jawz universal holder or Shooter Case it also reduces shaky video and blurry pictures.



Ball Heads



Clamps



Gimbal Heads



Custom L-Bracket Plates



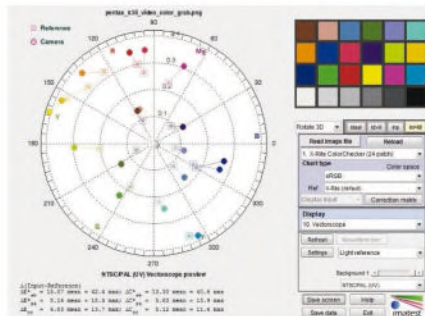
Arca-Type Plates



Video Sliders/Rigs



Flash Brackets



The color reproduction in video mode is fine. Just like in photo mode, the saturation is very high, but the photographer can choose "Natural" for more realistic color reproduction.

COMMENTS ON VIDEO QUALITY

Compared to the results in photo mode, the results in video mode are really disappointing. The resolution result is very poor: the camera reproduced the test chart with only 574 lines per picture height in Full HD mode (1,080 lpph) and created very soft-looking images. The results of the dynamic range tests are also very poor. The camera gained a maximum of only 6.26 f/stops. The noise results are on a good level and can be compared to the noise results in photo mode between ISO 100 and ISO 3200.



Reproduction of skin tones is very good. The red fabric of the T-shirt shows high color differentiation and sharp reproduction of fine details. The hair structure has a very natural look.

The color reproduction in video mode is fine. Just like in photo mode, the saturation is very high, but the photographer can choose "Natural" for

more realistic color reproduction. There is very good performance of the white balance system, which shows only a minor shift of the white and brightest gray color pattern into the yellow/green direction. This is comparable to the result of the K-3 II in photo mode. ■

The Pentax K-3 II has a list price of \$1,099 (body only). For more information, visit www.us.ricoh-imaging.com.

SCORECARD

PROS

- Robust, sealed body
- High-resolution results; pixel shift system yields images without moiré effects
- Fast and flexible AF system
- Highly configurable
- GPS module

CONS

- Poor video results
- Missing built-in flash
- Wi-Fi only by using Pentax FluCard system

LAB REVIEW is where we publish web-exclusive lab reports on cameras. To read the reports please go to the *Shutterbug* homepage at www.shutterbug.com and click on the Lab Review tab on the top navigation bar. New reports are published frequently, so check Lab Review for updates.

B+W
FILTER

EXPOSURE

B+W

MICHAEL SEMAAN ON SCHNEIDER B+W FILTERS

"Atop a rock outcropping with my tripod dangling off the edge, I felt the spray of the waves as I calculated the exposure in my head. I knew I wanted a deep depth of field, and to slow the action for a pillowy, cotton candy, cascade effect. I always carry a 3, 6 & 10-stop B+W ND. Between those values I can get the exposure I want. I added on the B+W Circular Polarizer, for a shot like this it makes the colors pop, and cuts through the waters surface glare."

www.schneideroptics.com **Schneider** OPTICS



Buy ■ Sell ■ Trade

New & Used Cameras & Accessories

FREE
SHIPPING



A trusted photography source for 100 years

Leica Screw

Ilif E	\$199
Ilif RD ST E+	\$399
15 f4.5 Voigtlander E+	\$349
35 f3.5 Canon E+	\$179
35 f4.5 Steinheil E+	\$289
50 f2 Summitar E++	\$399
50 f3.5 Elmar E	\$199
90 f4 Elmar E	\$125
13.5 f4.5 Hektor E	\$95

Leica M

CLE E	\$399
M3 SS ST E++ \$999 M8 E	\$1499
24 f2.8 ASPH 6Bit E++	\$2099
28 f2.8 Elmarit-M (II) E+	\$799
35 f2 IV E+	\$1899
35 f2 ASPH Summ. 6Bit E++	\$2399
35 f3.5 M3 fog E+	\$249
40 f2 Summicron-C E+	\$399
50 f2 DR M3 E++	\$999
50 f2 Summ. silver E++	\$799
50 f2 late NM	\$1399
50 f2 6Bit E++	\$1599
90 f2 ASPH 6Bit silver M	\$2299
90 f4 Macro + Adapter sil M	\$2299
90 f4 Elmar E	\$99
135 f2.8 E	\$389
135 f4.5 Hektor E	\$95
135 f4 Tele-Elmar E+	\$399
135 f4 Elmar E	\$249
Handgrip M E++	\$75
SF20 E+	\$89
Old Hoods	Call

Leica R

21 f4 E+	\$499
24 f2.8 E++	\$699

28 f2.8 E+	\$349
50 f2 1Cam E+	\$299
50 f2 2Cam E+	\$349
60 f2.8 Macro E	\$389
90 f2.8 2Cam E	\$149
180 f2.8 E	\$449
250 f4 E	\$399
28-70 f3.5-4.5 E	\$289
28-70 f3.5-4.5 ROM NM	\$549

Nikon

D100 E+	\$65
D200 E+	\$149
D300 E+	\$299
D300s E+	\$409
D5100 E++	\$299
D5200 E++	\$399
D600 E++	\$1099
D7000 E+	\$399
D80 E+	\$109
D800 E++	\$1599
D90 E+	\$269
Df E++	\$1799
AF 14 f2.8D E++	\$799
AF 24 f2.8D E+	\$199
AF 28 f2.8D E+	\$149
AF 70-210 f4-5.6D E+	\$79
AF 70-300 f-5.6D E+	\$89
AF-S 24 f1.4G E++	\$1399
AF-S DX 18-105 VR E+	\$179
AF-S DX 18-55 VR E+	\$89

Bronica

S2 Kit E+	\$385
E 120 Back E	\$29
E Polaroid Back E E+	\$49
E Speed Grip E E	\$34
SQ 50 f3.5 PS E+	\$149
SQ 150 f4 PS E+	\$79
GS 65 f4 PG E	\$149
GS G-36 Tube G M	\$99
GS Waist Level G E++	\$69

Hasselblad

500C/M w/wl E+	\$295
500C/M Kit E+	\$799
501C w/wl E	\$499
503CX w/wl E+	\$599
40 f4 CFE M	\$2999
50 f4 C E+	\$289
80 f2.8 CF E++	\$499
120 f4 Cfi Makro NM	\$1199
150 f4 CF E++	\$399
250 f5.6 C E	\$299
250 f5.6 CF E	\$379
PM Prism E	\$79
PM5 Prism E+	\$179
Ext Tubes E+	\$45
A12 E+	\$125
Polaroid Back E+	\$49

Mamiya RB

RB Pro SD Kit E+	\$349
127 f3.8 C E	\$79
180 f4.5C E+	\$99
Ext Tube 45mm E+	\$49
120 Pro SD Back E+	\$99
Prism E	\$49
Prism Model 2 E+	\$79

Mamiya 645

M645 Kit E+	\$149
AF 150 f3.5 E++	\$399
55-110 f4.5 N E+	\$179
Pro 120 Back E+	\$79
Polaroid Back E+	\$45
Polaroid Back 645AF E+	\$49

Pentax 6x7

67+TTL E++	\$499
55 f3.5 Takumar E++	\$224
135 f4 Macro E+	\$149
150 f2.8 Takumar E	\$89
1.4X E+	\$149
Auto Ext Tube E++	\$89

Prism 6x7 E+	\$99
67II BG60 screen E++	\$99
Right Angle M	\$89

Pentax 645

645 Body E+	\$199
200 f4 SMC-A E++	\$119
FA 80-160 f4.5 E++	\$549

TLR

Mamiya C220 +80mm E++	\$289
Mamiya C220 Pro E++	\$179
Mamiya C330 Pro F E+	\$199
55 f4.5 E	\$149
80 f2.8 E++	\$129
105 f3.5 E+	\$89
135 f4.5 E++	\$149

Large Format

90 f6.8 Optar E	\$139
90 f8 Super Ang. E+	\$299
135 f5.6 Symmar-S E+	\$169
150 f5.6 Sironar-N in DB E++	\$224
150 f6.8 Caltar-II-E E++	\$149
180 f5.6 Symmar E+	\$299
210 f5.6 Caltar II-N E+	\$189
210 f5.6 Symmar-S E++	\$249
210 f5.6 Sironar-N in DB E+	\$199
210 f6.8 Geronar E+	\$199
240 f5.5 Tele-Artar E+	\$299
240/420 Symmar no shutter E	\$119
360 f6.3 Fujinon-W E++	\$399
Cambo SC 4x5 E+	\$95
Cambo Legend 4x5 E	\$299
Calumet C2 8x10 Blk Field E+	\$499
Sinar F2 4x5 E+	\$449
Sinar X 4x5 E	\$799
Sinar 5x7-4x5 reducing E++	\$199
Toyo-View 45CX 4x5 E+	\$249
Calumet C2 Roll Back E	\$49
Polaroid 405 Back E+	\$159

Call Toll Free or Email Us for a Quote
1.888.873.1979 | used@natcam.com

M-F 9AM-5PM | FREE SHIPPING | 90-DAY USED WARRANTY

9300 Olson Memorial Hwy, Golden Valley, MN 55427

Free & Easy
Quotes!

SINCE 1914

National Camera Exchange

■ capture ■ create ■ inspire

natcam.com

REDEFINING



ENDEAVOR



2 CAMERA VEST

THE WAY PHOTOGRAPHERS CARRY

CottonCarrier.com

FEISOL

USA
FEISOL

The all NEW 6' 6" CT-3372 LONG

Rugged lightweight stability,
now at extra height!

Perfect for Architectural or
Studio Photographers and
Professionals who simply
want a bit of extra height.

An extra-stable 3 leg-section design

Constructed of top quality
Carbon Fiber and high grade
CNC-milled solid block Aluminum

FEISOL's new Rapid
anti-leg-rotation technology

A load capacity of 55 lbs

Remarkably lightweight
construction: Just 4.47 lbs

Maximum height of 6' 6" (78"),
8' 3" (99") with optional
Center Column

PRE ORDER SPECIAL \$640

Save \$50 on regular price.



www.FEISOL.net
FOCUS ON PERFECTION

FEISOL INC | 80 SW 8th Street, Suite 2000, Miami, FL 33130 USA

MetalPrints
Stunning Prints on Aluminum



Alexis Cuerezma

25% OFF Your First Order!
*For information about how to redeem this special offer, fill out our New Customer Account Request at bayphoto.com.

bayphoto.com

\$29
solid fabric backdrops!



Huge variety of colors and styles!

be
Backdrop Express.com

100% Customer Satisfaction Guarantee!

Follow Backdrop Express for deals, contests, & more!

f t r p g+

GRASLON
Flash Diffusers
with Internal Bounce Technology

Prodigy
Softest Portable Diffuser on the Market
5" x 8" Surface Area

Insight
Light-weight, Spry, Effective
4" x 6" Surface Area

Spark
A Must Have for Your Pop-up Flash
3" x 5" Surface Area



www.graslon.com sales@graslon.com
(214) 905-9576

OP/TECH USA®
Never worry about dropping your phone again!



Wrist/Belt Loop for added versatility

SMART SLING COVER KIT™

Snap-on Phone Case Neoprene Smart Sleeve™ Wrist/Belt Loop

Adjustable Neoprene Smart Sling™

Available sizes: iPhone 5S, iPhone 6, iPhone 6 Plus, Samsung Galaxy S5, Samsung Galaxy Note 4

www.optechusa.com • 800-251-7815



BLACKRAPID™
THE WORLD'S FASTEST CAMERA STRAP



BACKPACK STRAP

Get a Grip!

THE COTTON CARRIER HAND STRAP



www.cottoncarrier.com

STO-FEN

OMNI-BOUNCE

CUSTOM MADE FOR YOUR STROBE
The "OMNI" All Directional Bounce

It achieves the effect of Umbrella & Soft Bare Bulb illumination. Works well with all lenses from 16 to 200mm, including zooms. Designed for the following strobes: Canon 199A, 300TL, 270EX, 380EX, 420EX, 420EZ, 430EX, 430EZ, 540EZ, 550EX, 580EX, 580EXII & **NEW 600EX/RT**. Metz MZ-3, 32Z-1, 32Z-2, 36AF, 44AF, CT/CL45, CT60, 40MZ2, 40MZ1i & 3i, 40AF4N, 58AF1, 50MZ5, 54MZ3 & MZ70, 70MZ-4&5, 76MZ5. Minolta 3500xi, 3600, 4000AF, 5200i, 5400xi/hs & 5600HS. Nikon SB16, SB24, SB25, SB26, SB28, SB28DX, SB50DX & SB80DX, SB400, SB600, SB800, SB900. Olympus T32, FL36, FL40, FL50 & G40. Pentax 330FTZ, AF360FGZ, AF500FTZ & AF540FGZ. Sunpak 355AF, 383, 422, 433, 444, 30DX, 455, 522, 544, 555 PZ4000AF, PZ5000AF, PZ40X, MZ40AF, RD2000. Sony HVL-F36, F56, HVL-F58AM, HVL-F32X, HVL-F1000 & FH1100. Achiever 260 Series. Vivitar 283, 285, 728AF, 730AF, 830AF, 840AF, 850AF, 2500, 3500, 3700, 4600 & 5600. Plus Universal for many other bounce strobe units. If you do not see your flash listed, please ask, as we can fit many other flashes not listed.

"Specify your strobe when ordering"

AVAILABLE AT MANY DEALERS

Only: \$19.95 plus \$2.50 shipping
CA & NY residents

add sales tax

To Order, CALL TOLL FREE

800-538-0730

VISA, MASTERCARD, AMEX

Welcomed. Mail Orders

Send Check or Money Order.

Most orders shipped
within 48 hours.



Omni shown on Nikon SB25

STO-FEN PRODUCTS

P.O. Box 7609, Dept. S9, Santa Cruz, CA 95061

Inquiries: 831-427-0235 • Fax: 831-423-8336

www.stofen.com



Saddle Leather Cases

HANDCRAFTED IN ESTES PARK, CO



Slide your laptop or iPad into this handsome leather case and you'll discover "old school meets new school." The Pullman Case (shown) is designed to protect your electronics, charging cords, phone, paperwork and other necessities. Many styles available. We ship world-wide.



970.577.0892

www.skytoptrading.com

photoBUNDLE™

ALL OF OUR PHOTOGRAPHY
SOFTWARE AT
LESS THAN HALF PRICE



Visit **AlienSkin.com**
for beautiful examples
and a free trial.

"Successful people
make adjustments."

EVANDER HOLYFIELD

[facebook.com/TheRealDealHolyfield](https://www.facebook.com/TheRealDealHolyfield)

Photo © 2014 Hernan Rodriguez

 **PortraitPro**



**THE FASTEST, EASIEST
RETOUCHING SOFTWARE**

*"I love the ease with which I can use
your product to render outstanding
and realistic portrait images."*

John W. Nelson, Portrait Professional user

**EXTRA 10% OFF
CODE SG33**

Download Your Free Trial
www.PortraitPro.com

Camera Holster System



Exclusively for your DSLR!

Light-weight, compact holster means
you can leave that big heavy camera
bag in the car!

Complete 8-part system includes
RigidCase (tm) Camera Holster (with
belt loop), Detachable Lid, Adjustable
Shoulder Strap, Camera Retention
Strap, Accessory Pouch (for battery,
lens cloth, etc.), Lens Case, and
Filter Wallet (for two filters)

Log On - See the Video!
Skytop Trading
970 577-0892
Estes Park, Colorado



www.cameralholster.com

BosSTRAP

Generation 3 Sliding Sling Strap



Check our full
line of straps
and accessories
at BosStrap.com

All BosStraps Connect to the Camera
Strap Lug NOT to the Tripod Socket,
Features Quick Release Connector

www.BosStrap.com (508) 480-9762



IN A FLASH

ADAM SAVITCH GETS MAXIMUM IMPACT FROM MINIMAL LIGHTING

By Jack Neubart

PERSONAL

Adam Savitch's assistant fired a BB gun at the bottle. The sound triggered the strobe via a remote triggering device. Lighting consisted of a diffused Broncolor head with a P70 reflector from above. "You lay a lot of plastic on the floor to catch the liquid." The backdrop is black velour.

DIVIDING HIS TIME BETWEEN his New York City and Paris studios, photographer Adam Savitch specializes in still life and motion studies for advertising and editorial clients, often with an avant-garde mindset. When it comes to lighting, Savitch believes in the old adage "less is more." He doesn't throw a light at every nook and cranny of his tabletop sets. Instead he mostly employs only one light and finesses its effect on the subject.

STILL LIFE STYLE

Savitch's love of photography started early. "I've been an admirer of still life photography ever since I was a kid," Savitch recalled. "I started in photography at 13, taking my mom's Nikon and making it my own."

In high school, Savitch built a darkroom in his parents' basement and took photography classes one summer at SUNY Buffalo. He then majored in photography at the NYU School of Arts and started assisting upon graduation.

But it wasn't long before the international photography scene drew his attention, taking him to Holland. "I'd known some designers who wanted to move away from commercial still life and do work that was more groundbreaking and more interesting, artistically speaking. So my career as a photographer actually began in Amsterdam." He soon gravitated to Paris, where he'd spent time as a youth.

Working in Europe helped Savitch bring a certain zest to his photography, as he explained: "I found Europe very accepting

of a diversity of photographic styles. Europeans were, and still are, very open to exploring and trying new things, always going into a shoot with an open mind."

KEEPING IT SIMPLE

Savitch defines the work he does as "high-end, commercial tabletop/still life, centered on luxury-brand cosmetics, alcoholic beverages, and fine jewelry. I like to push the envelope and test a lot. I like to do conceptual work as well, trying to boil things down to their simplest elements. Sometimes it's just about the silhouette of an object, seeing the outline of something against black or white, rather than seeing what it really is." His "stroboscopic" technique (see below) takes that concept to the next level.

Photos © Adam Savitch

Savitch's lighting has much to do with how he envisions his projects. "My personal taste in lighting has always been to opt for the simpler, more natural approach. I learned in school that you could achieve a great deal with just one light. I've fine-tuned this methodology over the years as my personal visual sense has evolved."

What does his lighting involve? "Very rarely is it straight, hard lighting. But I don't use softboxes or octas. Instead I soften my light with Roscolux diffusion material inside a frame. That gives me the flexibility to shape the light as needed. So depending on which reflector I'm using and how dense that diffusion material is, I can have the light more concentrated or

softer; I can change the contrast just by moving that head closer to or farther away from the diffusion material." Throw in one or two fill cards and you pretty much have a Savitch set, if you'll permit us to oversimplify.

STROBOSCOPIC TECHNIQUE

One of his trademark techniques is what Savitch describes as "stroboscopic," except that it's not stroboscopic in the traditional sense. "When I first started this technique, which involved a long exposure and firing my Broncolor flash at different rates on different parts of the object at different times, it was with regular household items, not necessarily geared toward commercial shoots. My aim was just to create a stunning image that was about light and shape and form in some abstract manner. The technique caught the eye of my French clients, who immediately envisioned how to integrate it into a promotional campaign."

The stroboscopic procedure involves intricate preparation. "My team has built rigs starting with the set on a table with wheels, or sometimes that may go on top of a lazy Susan. Other times, I'll just use my technical camera and swing the front and rear standards during the exposure, which lets me keep the subject stationary, especially in situations where the subject on set is delicately balanced and can't be moved. This entire exposure takes only one second."

GETTING IN SYNC

Savitch also likes to work with pours, splashes, and explosions, where timing is everything. How does he time when to release the shutter? "That's a good question," he responded. "My prop

HIS FAVORITE LIGHTING TOOL

"My Bron Pulso heads have throughout my career proven to be the most universal tool I own," Savitch says. "The focusing knob allows me to modify the intensity and contrast of my light. And then diffusion does the rest. That and a fill card or mirror. Most of my scenarios can be achieved with only one or two lights."



CLIENT: AVON

This shot is a composite of long and short exposures involving a pair of rotating bowls (one inside the other), positioned slightly off-center, on a revolving platform. The wash of white light comes from a tiny battery-powered LED positioned inside the bowls. There was a red gel in front of the key light source, which was positioned behind the bowls, adding the red streaks. Each element, including the cream at the top of the jar, had to be photographed individually. The jar was lit with one diffused flash head and a couple of mirrors.



CLIENT: "CARTIER ART" MAGAZINE

This image involves two shots. "In one shot I lit the rings with diffusion and fill cards, with just one light. Then, by moving or removing various fill cards, I was able to change the lighting a little bit for the second shot. I programmed the Broncolor pack to fire off several flashes within a certain amount of time, at specified intervals, and added a delay to give me time to move the front and rear standards the proper distance."



PERSONAL

"Prop maker Aran Tharp worked for a week to develop a formula that would be clear and strong enough to form a gelatin cube, three or four inches per side, that could be reshaped on demand, with a flower inside, without destroying the integrity of the cube or flower." The way Savitch reshaped the cube was to press down on it and twist using a sheet of clear glass that sits on the top surface (the glass being invisible in the shot). One heavily diffused strobe head from above and a little bit to the right, plus a fill card on the left, illuminated the cube, which sat on a white Plexi base.

maker, Brian Byrne Productions (www.setinice.com), has tested numerous timing mechanisms and custom-designed systems employing various types of pumps, motors, and pneumatic devices that we'll use. We'll trigger the lights by motion, vibration, or infrared—each depending on the situation." The remote high-speed triggering systems come from the Kapture Group (www.kapturegroup.com).

He explained the process: "I should clarify that the remote trigger fires the flash, not the camera. We'll work in the dark and I'll open the shutter. Then we may, for instance, fire a BB gun at a bottle, and that noise will set off the flash by way

of the triggering mechanism.

"In addition, we'll loosen up a bit and do things by eye, manually. And surprisingly enough, sometimes that's when we get the best results. But to answer your question, we usually use a combination of approaches: remote triggering to maintain a certain amount of consistency and then visually by eye, once we have the shot down, to get some variation. We composite the final image from the best elements (water spray, for instance) taken from the various exposures."

FLASH FREEZING

To capture those stop-action shots, Savitch



CLIENT: AVON

Savitch generated the squiggles using a laser pointer to give the shot a jolt of electricity, as it were. He was especially careful not to point the different-colored (gelled) lasers into the sensor at a 90-degree angle, which could damage the sensor. In post, Savitch fine-tuned the colors. The bottle was lit with a diffused Broncolor head from overhead. A rim light was added, coming from a sheet of Plexiglas being lit from behind, with a black card behind that. The bottle is sitting on black Plexi situated on sawhorses.

employs Broncolor Grafit A4 power packs, with Pulso focusable heads, usually with the standard P70 reflector. He points out: "When you have to freeze action, it's the speed of the flash, not the shutter speed, that dictates how frozen that image appears." And that's precisely where these packs enter the picture. Various grip equipment (magic arms, Avenger stands, articulated arms) also comes into play. "Sometimes some armature wire, hot glue, and a Plexiglas block are all I need—you can do a lot with that."

Savitch shoots with a Hasselblad and Leaf Aptus-II 12R 80MB digital back tethered to a Mac, stopping down to what he'd determined is the sweet spot for his lenses: f/16 at 1/3, shooting at ISO 50.

He doesn't use HDR, explaining, "In the studio, you light to achieve that full tonal range. So I control my contrast and fill on set. What I do use as an additional utility is Helicon Focus focus-stacking software (www.heliconsoft.com)." For Raw processing, Savitch turns to Phase One's Capture One, in which he'll run LCC profiles for his lenses. For color balance, he uses a gray card and Macbeth ColorChecker Passport, both on set. His gear is largely the same in New York and Paris. ■

To see more of Adam Savitch's work, visit www.adamsavitch.com.



WHAT'S IN SAVITCH'S GEAR BOX

- Leaf Aptus-II 12R
- Sinar 120mm Macro retrofitted with Copal shutter
- Broncolor Grafit A4 power pack
- Broncolor Pulso focusing head with P70 reflector
- Roscolux diffusion
- Sinar P2 with sliding back



SIRUI R-X Tripods

Ruggedly Stable for Exceptional Results!



Nothing helps you capture great images like a rugged, stable SIRUI R-X Series tripod.

Image by Scott Reily using Sirui R tripod & Gimbal Head



Forged Aircraft Aluminum spider for added strength

Lightweight, rugged 10 layer 100% Carbon Fiber Legs



U.S. WARRANTY ONLY HONORED WHEN PURCHASED FROM A U.S. AUTHORIZED DEALER

Maximum height: up to 6.6'
Minimum height: down to 3.5"

Includes rubber feet and stainless steel spikes



bit.ly/SiruiRX

3 leg angle positions with "pull out" leg locks



Perfect with a PH-20 Gimbal Head



Load capacity up to 66 lbs



Easily converts from Still to Video Tripod

SIRUI. All the Support You Need!

Distributed Exclusively by
ARGRAPH

www.argraph.com - 1.800.526.6290 - Email: sales@argraph.com

— AVENUE — ARTWORK

Turn any photo into a work of art.

Finally...

3D Walls custom designed
by us to fit your image.
Each design is unique.



*Photos By: Erwan Le Roux - Waterfall
Ian Cook - Bamburgh Castle*

AvenueArtwork.com

— EXCLUSIVE —
3D Wall

a display as unique as you.



Use Code: Shutter

20% off
your first
order

AvenueArtwork.com

BEAUTIFUL LIGHT

WE GO ON A SHOOT WITH
ACCLAIMED FASHION
PHOTOGRAPHER
LOU FREEMAN TO LEARN
HER LIGHTING TRICKS *By Steve Bedell*

YOU ENTER A ROOM bustling with activity. You see models posing in front of photographers on two different sets, other models patiently sitting getting their makeup and hair done, lights and modifiers everywhere, while one petite woman seems to be in charge of this organized chaos. Welcome to a workshop with one of the premier glamour and fashion shooters of our day, Lou Freeman.

For over three decades, Lou Freeman has practiced and shaped the art of fashion, glamour, fine interior, and lifestyle photography. Her clients are among the most respected and recognized names in America and Europe. Her work has been featured in *Glamour*, *Elle*, *Harper's Bazaar*, *Seventeen*, *Vanity Fair*, *Elle Decor*, *Metropolitan Home*, *Architectural Digest*, *People*, *Modern Bride*, and more. In 1988, her work captured the interest of executives at Playboy Enterprises, Inc., one of America's most widely circulated brands and magazines. She became the second woman ever to shoot for *Playboy* magazine. For 12 straight years, she delivered nearly 600 spreads for the publication, giving women a voice in the work that portrayed them. As a photographer her mantra then as well as now is to bring beauty, strength, and sophistication to everyone she shoots.

I was fortunate enough to be Freeman's assistant during her four-day workshop at the New England Institute of Professional Photography (NEIPP) held annually in Cape Cod, Massachusetts. During that time, I watched and helped out as about 10 other pro photographers learned the Lou Freeman method of creating images.

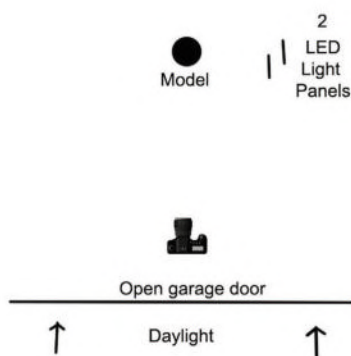
NO SHORTCUTS

Perhaps the first thing you learn is that there are no shortcuts, or "good enough" just doesn't cut it in Freeman's world. Every aspect of the final image, from the hair and makeup, background selection, props, lights, etc., needs to be spot on or it just isn't going to work. And since this issue is all about light, we are going to see just how important each light and modifier is to each image.

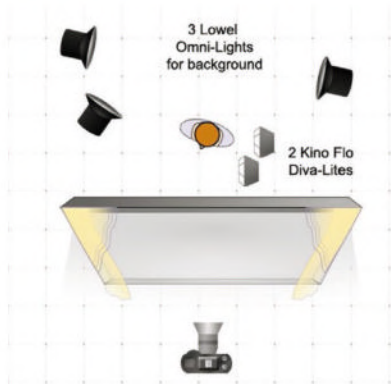
First, hats off to EP Levine of Waltham, Massachusetts, for supplying us with mounds of equipment. Our Bowens 500R lights were augmented by just about every modifier they make, from strip boxes and grids to octaboxes and Fresnels and beauty dishes. Throw in some LED 1x1 lights and scrims for daylight shooting and you can see we had enough gear to tackle just about any lighting scenario possible!

Freeman comes from a different starting point when it comes to setting up lights. As a portrait guy, I'm usually thinking about a typical four-light setup: main, fill, background, and hair. Freeman comes from a different direction. Her first consideration is to highlight what is important in the image and build from there.

< Niki Taylor



Portfolio image for supermodel Niki Taylor taken with a mixture of daylight streaming in from an open garage door and Bi-Color LED light panels on tungsten to accentuate the dress. All images taken with a Canon EOS 5D Mark III. Technical info: 50mm f/1.4 lens, ISO 250, 1/60 second at f/5.6.



Fashion shoot for Gucci. Lit using two Kino Flo Diva-Lites, one for the model's face and the other for fabric. Three Lowel Omni-Lights were used to enhance the background.

Oftentimes it's a commercial shoot and since she's been working with the client she knows ahead of time what will be featured. In the case of model and people photography, Freeman will work to emphasize the best features of a person and also use lighting and posing to disguise features that you may not want to call attention to.

HOW TO LIGHT A MODEL SHOOT

Let's go through a typical model shoot like we did at the workshop. First, we chose costumes/clothing for the model. Next we chose a background that worked with the model and clothing/props. Then it was on to hair and makeup.

Since hair and makeup take a considerable amount of time, once the above decisions had been made, it was time to set up the lighting. Depending on the look we were going for, the light could be anywhere from one light to six or eight.

While many photographers like the soft light from a larger softbox, Freeman eschews them in favor of harder, smaller light modifiers. The only boxes we used were strip lights with egg crate grids so we could carefully control the direction and spread

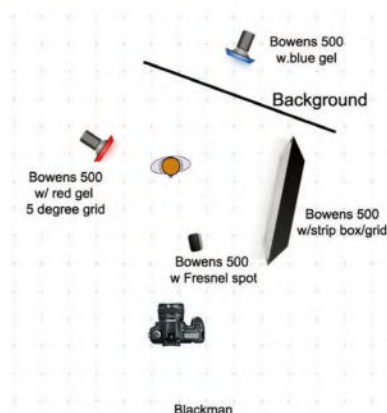


THE STORY OF NEIPP

The Professional Photographers of America (PPA), which hosted this Lou Freeman workshop, has 15 affiliate schools across the country and one in the Bahamas. NEIPP (New England Institute of Professional Photography) is held once a year in Cape Cod, Massachusetts. It came into being in 1961 as a committee of the Professional Photographers Association of New England (PPANE) and is currently the oldest established PPA affiliate school. Its mission is to provide students with a high level of education in photography by using classroom instruction and real-world experience provided by world-class instructors. Each year it offers several two-day and four-day classes covering many aspects of professional photography, from lighting and posing to business and Photoshop. Classes are available at many levels, from beginner courses to master classes for experienced pros. For further information, visit neipp.com.

of the light. The strip boxes were also used as bottom lights in a “clamshell” setup with a harder source like a beauty dish as the top light. And while most photographers use beauty dishes directly above camera position, Freeman often uses them as the main light source in many different positions.

We used some other modifiers that you won’t find in most current studios like an adjustable Fresnel lens that gave us the ability to adjust the light from a wide source to a very tight spot. We even added barn doors to the light reflectors for more control



Taken for an album cover for singer Sarah Blackman for a Korean release, inspired by an anime character. Three Bowens 500R lights were used, one with a Fresnel spot on her face, one with a strip box with an egg crate grid for her legs, and one with a five-degree spot with red gel for accent on the side of her face. A fourth Bowens 500R with blue gel was placed behind the background. Technical info: 50mm f/1.4 lens, ISO 100, 1/60 second at f/4.5.

and also worked with a spot attachment for directing a very precise beam of light.

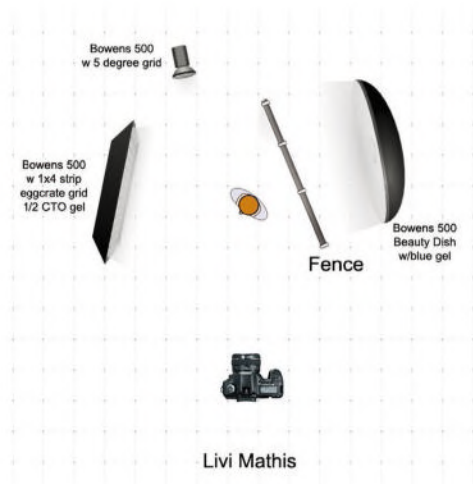
Of course, having all this great equipment at your disposal doesn’t mean much if you don’t know what to do with it! And that’s why the class was there.

THE RIGHT EXPOSURE

When Freeman approaches a set, she starts building one light at a time. Maybe she’ll use an octabox as the main light source, a



Model Livi Mathis does Steampunk in this fashion shoot. Three Bowens 500R lights were used. Main light is a 1x4 strip with an egg crate grid and a CTO gel. Spot in back has a five-degree grid and a beauty dish with blue gel used to light from behind the fencing. Technical info: 85mm f/1.4 lens, ISO 320, 1/60 second at f/9.

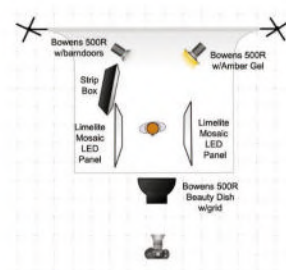


strip from underneath, a spot on the background, and a couple of accent lights from behind. One thing that I had not seen before was her mixing flash with LED lights. Since flash has much more power, we would dial the power settings way down and set our exposure taking the LED lights into consideration as well.

Speaking of exposure, like me, Freeman is a big believer in light meters. Having a good reliable meter allows you to create the exact lighting ratios as you set up, instead of constantly adjusting

CAPTURING TIFFANY

Here's an example of a model shoot with Tiffany Hill who we captured during our week at NEIPP. This is a six-light setup. The model was lit with a Bowens 500R with a beauty dish and a grid. One Limelite Mosaic LED panel was placed on each side of the model. A Bowens 500R with a strip box was camera left and slightly behind the model. Two other Bowens 500R lights were used as accents from behind, and the camera right light has an amber gel. Makeup was by Rosangela McCann. Shot with a Nikon D3 and a Nikkor 80-200mm f/2.8 lens; ISO 640, 1/60 second at f/8, 92mm. Note: A relatively high ISO was used to allow the LED light panels to also contribute.



and fiddling with the lights. After we had a set built and all the lights in place, we learned Freeman's Rule #1: Take *one* photo, examine it, make changes, shoot another test, and you should be good to go. No endless "chimping" while your subject gets bored. It's a good rule.

Workshops are all about spending time with a talented photographer you'd like to learn from. While there are many things you can learn from online courses and videos, there is nothing quite like working alongside someone in person. You can watch every little thing they do; sometimes it may be a small thing they don't even call attention to that will give you an "aha" moment.

Then of course you get feedback, asking questions about why things are done, and even feedback on the work you are creating. Things that may take you years to figure out by yourself are discovered in a few days. Working side by side with a talent like Lou Freeman may cost a few bucks up front but to my way of thinking it's probably the most cost effective way to advance your skills quickly. ■

To see more of Lou Freeman's work, visit www.loufreeman.com.

PHOTOGRAPHING THE ALBUQUERQUE BALLOON FESTIVAL

TIPS FOR CAPTURING THIS COLORFUL INTERNATIONAL FIESTA OF BALLOONS

By George Schaub

THE IDEA OF FLYING ABOVE the earth in a craft composed of a wicker basket and a large balloon lifted by heated air and at the mercy of air current and vectors has always been a subject of wonder and fascination. Indeed, it was the first method by which humans went aloft, a sensation witnessed by amazed crowds in Paris way back in 1783. Fast forward 232 years later, and add hundreds of balloons more, and you get a sense of the thrill you can experience at the Albuquerque International Balloon Fiesta, held this year from October 3-11 in New Mexico. Aside from the excitement of watching gallant crews working together to get these giant balloons aloft, there are numerous photo ops, including the many shapes and colors of the balloons, the inflation with blasts of jetted air, a full and often raucous midway, and nights of fireworks displays that all in all make it a photographer's dream shooting locale. Here are some photo tips to help you get the most from the event.

LOW LIGHT

Each day at the festival begins with a Dawn Patrol at 6 a.m.: a small ascension of balloonists whose craft glow in the slowly



Exposure: f/4.5 at 1/80 second at ISO 800. Center-weighted exposure pattern, Daylight WB. Taken with a 24mm f/1.4 lens.

Editor's Note: *Destination Travel* is a new *Shutterbug* column that offers tips on how to capture popular photo destinations. This month we get you ready for the Albuquerque International Balloon Fiesta in October in New Mexico.

Photos © George Schaub

< Exposure: f/7.1 at 1/200 second at ISO 400. Matrix metering pattern. Taken with a 28-300mm f/3.5-5.6 lens at 300mm.

lightening sky. It can be cool in the desert dawn, so dress in layers. Bring along a fast lens (f/2.8 or faster) and activate image stabilization. Test to see what ISO will be required: ISO 800 worked for me. You can get up close so bring a wide-angle lens (28mm or wider) and use spot or center-weighted metering read off the glowing balloon itself to ensure that your exposure will not be overly influenced by the darker sky.

ON THE FIELD

Right after dawn crews hustle to spread out their balloons for inflation. You don't have to shoot the action from stands or behind a fence and you're free to roam the vast grounds for great close-ups of the diversity of color and shapes of the craft, as well as shots of crews at work. Bring along a small photo backpack or shoulder bag and pack moderate wide and tele zooms: a 24-80mm and 70-210mm will do the trick. The bright light means you won't need a tripod and the zooms need not be particularly fast: an f/3.5-5.6 zoom will suffice. Mix it up: shoot details of the colorful balloons and crews at work. Leave room in your pack to stash that outer layer, as the day can warm up quickly.

UP AND AWAY!

The really big show takes place at 7 a.m., when the Mass Ascension of balloons takes place. For these shots you can stay



Exposure: f/11 at 1/500 second at ISO 250. Matrix metering pattern. Taken with a 28-300mm f/3.5-5.6 lens at 170mm.



To capture the scope of the event step back onto higher ground and use a long tele lens. This shot of the "special shapes" inflation gives you a good idea of the action and crowds. Exposure: f/8 at 1/400 second at ISO 400. Taken with a 28-300mm lens at 250mm.

within the grounds or, alternately, move (generally) south toward the edge of the field to catch photos of the hundreds of balloons as they lift and stream overhead. This is when that long-range zoom comes into play, but if positioned right you can get great shots with a shorter zoom as well.

FIREWORKS AT NIGHT

Many nights during the festival are capped off with a big fireworks display. When shooting fireworks I like to fill the sky by capturing sequential bursts, and while the common wisdom is to use a tripod, I enjoy the unpredictable results from working handheld. I experiment with a few methods: one is to set a long exposure time, say two seconds, and wait for a strong display; another is to work with multi-exposure and set Auto Gain to prevent overexposure and take two or three shots on the same frame. One important point: set a low ISO to avoid excessive noise and turn NR (Noise Reduction) ON. You'll need a long tele lens to fill the frame. ■



Exposure: f/7.1 at two seconds at ISO 125, handheld. Matrix metering handheld. Taken with a 28-300mm lens at 210mm.

IF YOU GO

Many photographers have a bucket list of places to visit and events to attend. If you haven't already done so, I'd strongly suggest adding the Albuquerque International Balloon Fiesta to yours.

2015 Dates: October 3-11

Where: Albuquerque Balloon Fiesta Park

Hotels: Book as early as you can for weekends. You can stay anywhere in the Albuquerque vicinity, as you will have to drive or park and ride to the grounds anyway.

Best Photo Times: Arrival predawn, late afternoon. Entrances and parking areas are well marked; hotels will be helpful in this regard. Take advantage of Park & Ride to avoid long entrance lines. RV facilities available.

Dress: Chilly mornings and evenings, warm days: layers are best.

Gear: Interchangeable lens mirrorless/DSLR or superzoom compact camera. Lenses: 24mm wide; 210mm or longer tele lens; or wide to tele zoom. Faster lenses will afford more leeway for Dawn Patrol shots. Camera backpack. Compact, lightweight tripod. You may have an opportunity to get a ride in a balloon where space can be tight, and weight matters, so do not overpack!

Cautions: Ascensions are highly weather dependent, with high winds, rain, etc., causing cancellations. Local radio and TV stations provide full coverage of the events and possible delays and cancellations, so stay tuned.

Cost: \$8.00 per session (morning or evening), 12 and under free. No refunds for weather cancellations once on grounds.

Photogenic Side Trips (About One Hour Radius): Sandia Peak Tramway; Petroglyph National Monument; Tent Rocks; Bandelier National Monument; Santa Fe; Old Town Albuquerque. (Add another half hour for the fabulous Ghost Ranch area.)

Contacts: www.balloonfiesta.com

Hotels, Restaurants, Etc.:

www.visitalbuquerque.org



HIGHER EDUCATION

AMANDA HAYCOOK

SCHOOL OF VISUAL ARTS, NEW YORK CITY

By Jay McCabe

LAST YEAR, AS A FRESHMAN, Amanda Haycook found herself taking pictures of buildings. “It wasn’t a conscious decision at first,” she says, “it was just like my eye kept going there.” Not so with others on the streets: “Living in New York I noticed that people don’t look up, and I just started noticing things that people weren’t paying attention to.”

A photography major in the BFA program at SVA, she’s made architectural photography her focus, and has recently become interested in using reflections to capture the feature of fluidity on rigid structures. She has also created a series of skyline images—not horizontal New York City skylines, but literal sky lines in which lines of sky about the lines of buildings in vertical images. She especially likes to shoot on days when there are a lot of clouds and vantage points and changes in the light reveal interesting reflections.

A career in architectural photography is her goal. “If I could dream big, I’d love to shoot for *Architectural Digest*,” she says, and she’s made a practical start on that dream.

“I’ve recently been working for a real estate investment company that acquires and renovates buildings. They want me to document the process from their acquisition of the property through the renovation, which I’m finding keeps the original integrity of the building.” She knows how lucky she is to have found that job. “I’ve always been very passionate about shooting what I’m interested in, so what I’m doing doesn’t feel like work.” ■

Amanda Haycook was recommended by Seth P. Greenwald, an instructor at the School of Visual Arts. If you are a teacher, professor, or instructor and know of a student whose work deserves recognition, contact our editorial department by e-mail at: editorial@shutterstock.com.

Photos © Amanda Haycook

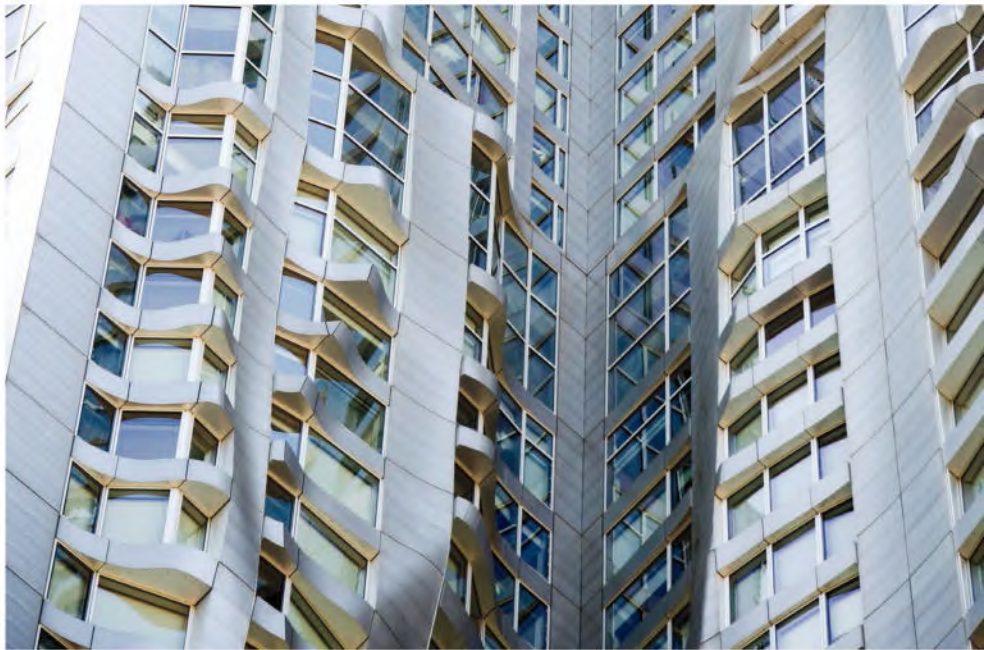


Photo of Amanda Haycook by Lám Ozdoğan.



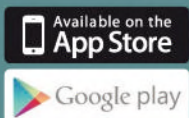
The
Professional's
Source™

BandH.com



Shop B&H, where you will find all the latest gear
at your fingertips and on display in our SuperStore.

Download
the B&H App



www.BandH.com

Where you will find information
on over 400,000 items



Visit Our SuperStore

420 Ninth Avenue, NYC

800-947-9960 | 212-444-6660

B&H - The leading retailer of the Latest Technology



A Apple MacBook Pro with Retina Display
#APMBPMGXA2LL
\$2,049⁰⁰

B Profoto B2 250 Air TTL To-Go Kit
#PRB2250ATTGK
\$2,195⁰⁰

C Nikon AF-S NIKKOR 300mm f/4E PF ED VR
#NI3004E
\$1,996⁹⁵

D Oben CT-2491 CF Tripod and BC-166 Ball Head
#OBCT2491K2
\$664⁹⁵

E Sony Alpha A7S Mirrorless Camera
#SOA7SB
\$2,498⁰⁰

F Zeiss 135mm f/2 APO Sonnar T* ZF.2 Lens
#ZE1352ASZFN
\$2,122⁰⁰

G Litepanels Astra 1x1 Bi-Color LED Panel
#LIA1X1BC
\$1,350⁰⁰

H Canon EOS 5DS DSLR Camera
#CAE5DS
\$3,699⁰⁰

I Panasonic Lumix DMC-GH4 Camera with Interface Unit
#PADMCGH4BK
\$2,297⁹⁹

J 3DR Solo Quadcopter Drone (No Gimbal)
#3DRSOLO
\$999⁹⁵

K Nikon D750 DSLR Camera with 24-120mm Lens
#NID75024120
\$3,596⁹⁵

L DJI Inspire 1 Quadcopter 4K Video and 3-Axis Gimbal
#DJIINSPIRE1
\$2,899⁰⁰

Cash in or Trade up

Used Equipment

We Buy, Sell, and Trade



Visit www.BandH.com for the most current pricing



The Professional's Source®

www.BandH.com

Visit Our Superstore

420 Ninth Ave.

Corner of 34th Street
New York, N.Y. 10001

Hours: Sun. 10-5 • Mon.-Thurs. 9-7
Fri. 9-1 EST/9-2 DST • Sat. Closed



- ▶ Over 70,000 square feet of the latest gear
- ▶ The most knowledgeable Sales Professionals
- ▶ Hands-on demos
- ▶ Convenient free parking available

Speak to a Sales Professional

800-947-9960

212-444-6660

Fax:
212-239-7770

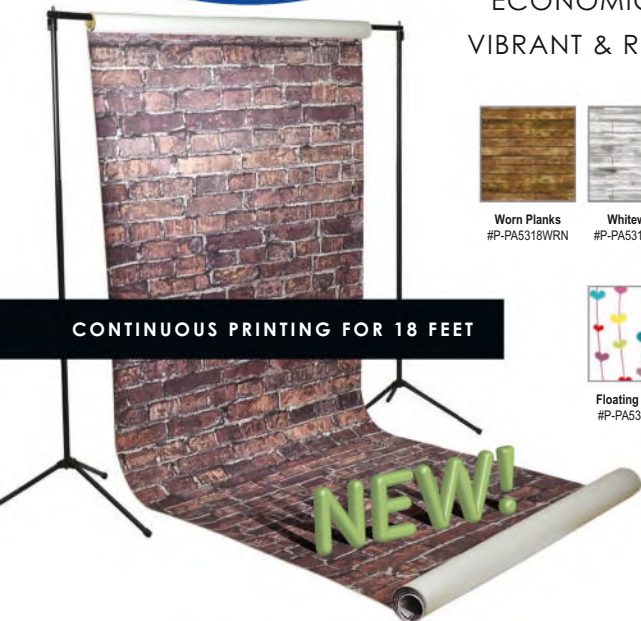
Check our website for the most current pricing | www.BandH.com

0915

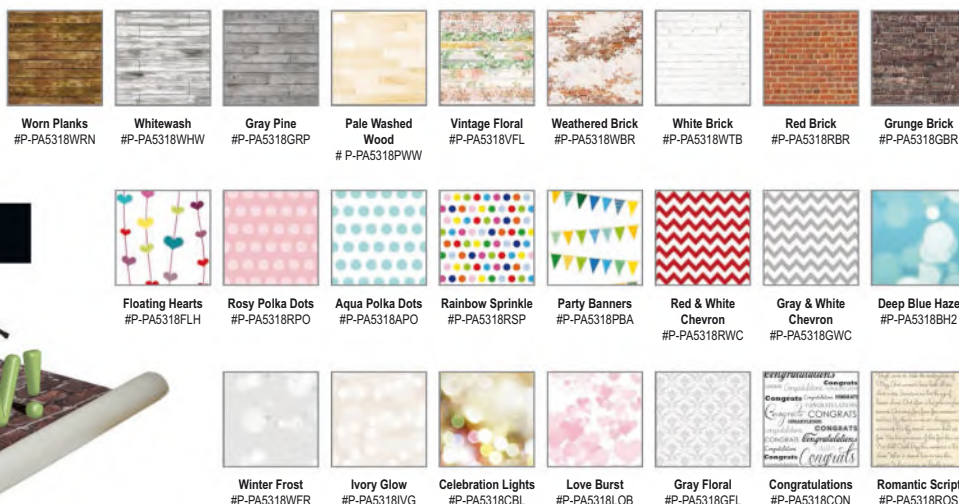


PRINTED BACKGROUND PAPER ROLLS

ECONOMICAL • PAPER IS CORE WOUND FOR EASY HANGING
VIBRANT & REALISTIC • CONVENIENT 53' X 18' SIZE (1.35m x 5.5m)



CONTINUOUS PRINTING FOR 18 FEET



SAVAGE FLOORDROPS REALISTIC BACKGROUNDS FOR THE FLOOR OR WALL

24 LIFELIKE, DETAILED, AND BEAUTIFUL OPTIONS

Easily create the look and feel of an on-location shot in the comfort of your studio.

Savage Floordrops are printed on quality polyester, with a heavy-duty 1.5MM non-slip rubber back.



USE AS FLOORDROP AND/OR BACKDROP



AVAILABLE IN 5' X 7' OR 8' X 8' TO FIT ANY STUDIO



PROFESSIONAL-GRADE POLYESTER PRINTED SURFACE

Shop Conveniently Online

B&H
In the
palm of
your hand



Holiday Schedule

Sept. 14-15
Sept. 22-23
Sept. 28-Oct. 6
Closed

Cash in or Trade up

We Buy, Sell,
and Trade
**Used
Equipment**



The Professional's Source®

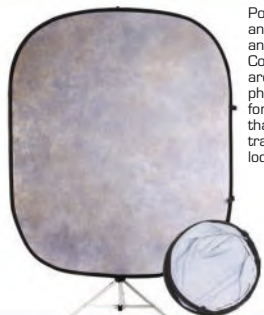
www.BandH.com

5160

FREE EXPEDITED SHIPPING On orders over \$49.00

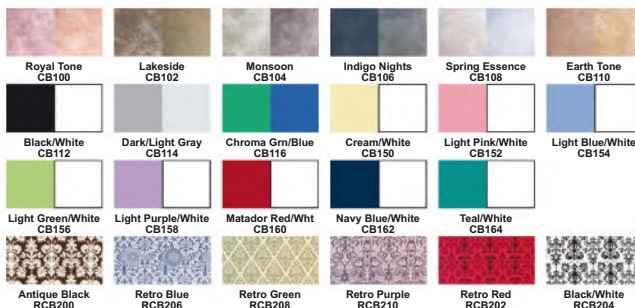


Collapsible Backgrounds Reversible, Solid & Retro | Starting at \$149



Portable, compact, and simple to set up and take down, Savage Collapsible Backgrounds are an ideal choice for photographers looking for a versatile backdrop that easily makes the transition from studio to location.

- Perfect for On-Location Photography
- Sized to 5'x6' & Collapses to 26"
- Carry Bag Included



Kits

Royal Tone	CB100-KIT
Lakeside	CB102-KIT
Monsoon	CB104-KIT
Indigo Nights	CB106-KIT
Spring Essence	CB108-KIT
Earth Tone	CB110-KIT
Blk/Wh	CB112-KIT
Dark/Lt Gray	CB114-KIT
Chroma Grn/Blue	CB116-KIT
Cream/White	CB118-KIT
Lt Pink/White	CB120-KIT
Lt Blue/White	CB122-KIT
Lt Green/White	CB124-KIT
Lt Purple/White	CB126-KIT
Matador Red/Wh	CB128-KIT
Navy Blue/White	CB130-KIT
Teal/White	CB132-KIT
Antique Blk	RCB200-KIT
Retro Blk/Wh	RCB202-KIT
Retro Blue	RCB204-KIT
Retro Green	RCB206-KIT
Retro Purple	RCB208-KIT

All collapsible kits include a 5' x 6' background, carry bag and 8' aluminum stand.



Muslin Backgrounds | Starting at \$55



	Solid Muslin	Crushed Muslin	Washed Muslin	Retro Muslin	Hand Painted Muslin
White	10'x12' SD0112 10'x24' SD0124				
Black	10'x12' SD2012 10'x24' SD2024				
Gray	10'x12' SD1212 10'x24' SD1224				
Chroma Green	10'x12' SD4612 10'x24' SD4624				
Sedona Red	10'x12' CM0112 10'x24' CM0124				
Blue Winter	10'x12' CM0212 10'x24' CM0224				
Mocha Bisque	10'x12' CM0312 10'x24' CM0324				
Gray Skies	10'x12' CM0412 10'x24' CM0424				
Autumn Brown	10'x12' CM0512 10'x24' CM0524				
Apex Blue	10'x12' CM0612 10'x24' CM0624				
Sky Blue	10'x12' WD5012 10'x24' WD5024				
Light Gray	10'x12' WD5112 10'x24' WD5124				
Forest Green	10'x12' WD5212 10'x24' WD5224				
Brown	10'x12' WD5312 10'x24' WD5324				
Cranberry	10'x12' WD5412 10'x24' WD5424				
Dark Gray	10'x12' WD5512 10'x24' WD5524				
Retro Red	10'x12' RET0112				
Retro Pink	10'x12' RET0113				
Baby Blue	10'x12' RET0114				
Antique Brown	10'x12' RET0115				
Antique Black	10'x12' RET0116				
Black Cream	10'x12' RET0117				
Venus	10'x10' 406026-1010 10'x20' 406026-1020				
Verona	10'x10' 406018-1010 10'x20' 406018-1020				
Petra	10'x10' 406010-1010 10'x20' 406010-1020				
Olympia	10'x10' 406004-1010 10'x20' 406004-1020				
Milano	10'x10' 406030-1010 10'x20' 406030-1020				
Bogata	10'x10' 406024-1010 10'x20' 406024-1020				

- Sewn on all sides for ultimate durability & superior visual appeal
- Machine washable • 100% cotton
- Seamless construction • Easy to clean

Kits

All muslin kits include a 10'x10' or 10'x12' background, and 106" wide x 8'10" high, portable Port-a-Stand.

10'x20' Muslin Kits

Venus	62037-2620
Verona	62037-1820
Petra	62037-1020
Olympia	62037-0420
Milano	62037-3020
Bogata	62037-2420

10'x12' Solid Kits

White	01PAS-12
Black	20PAS-12
Green	46PAS-12
Gray	12PAS-12
Blk/Wh	0120PAS-12
Blk/Wh/Gry	011220PAS-12
Blk/Wh/Grn	012046PAS-12



Vinyl Backgrounds | Starting at \$87



Savage Vinyl Backgrounds provide an ultra-smooth background and have a unique matte finish that eliminates glare. Vinyl stands up extremely well to wear, resists scuffs and is very easy to clean.

- Durable glare-free, matte finish material
- Moisture-resistant, easily cleaned finish
- Sturdy core prevents wrinkles and sagging

	Pure White	Matte Black	Chroma Green	Pure White
5'x7'	V01-0507	V20-0507	V46-0507	V70-0507
8'x10'	V01-0810	V20-0810	V46-0810	V70-0810
8'x20'	V01-0820	V20-0820	V46-0820	V70-0820
9'x10'	V01-0910	V20-0910	V46-0910	V70-0910
9'x20'	V01-0920	V20-0920	V46-0920	V70-0920
10'x10'	V01-1010	V20-1010	V46-1010	V70-1010
10'x20'	V01-1020	V20-1020	V46-1020	V70-1020

Kits

All Vinyl kits include a 5' x 12' Background, and Port-a-Stand (10' 6" wide, 8' 10" high)

White	62037-0512
Black	62037-2012
Green	62037-4612
Gray	62037-1012



Green Screen Photo & Video Kits | Starting at \$65

Software Included!



Photo Creator Kit

- 5'x7' Muslin Green Screen
- 720 Digital Backgrounds
- Green Screen Wizard (PC/Mac)
- Removable hanging hooks

DBSK100



Digital Photography Kit

- 5'x6' Collapsible Green Screen
- 720 Digital Backgrounds
- Green Screen Wizard (PC/Mac)
- 8' Aluminum stand

DPK100



Video Green Screen Suit with FREE Sony Movie Software

- Full-Body Chromakey Green Screen Suit
- Sony Movie Studio Platinum 12 software (PC)

Small: VIDSMD Large: VIDSGL



Basic Video Kit

- 10'x12' Muslin Green Screen Background
- Sony Movie Studio Platinum 12 software (PC)

VID1012



Premium Video Kit

- 10'x12' Muslin Green Screen Background
- Sony Movie Studio Platinum 12 software (PC)
- Portable Background Stand

VID1024-PAS



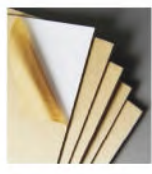
Mat, Mount & Presentation Board



TruBlack Presentation Board

A neutral deep board is significantly "blackier" than standard presentation board. Other presentation board tends to have gray or blue tones. TruBlack is made with a solid black core middle and lined on both sides with deep black.4ply/40pt thickness.

8" x 10"	200 Qty	#414001
11" x 14"	100 Qty	#414002
16" x 20"	100 Qty	#414004



Prestax® Mounting Board

Prestax® is a superior, pH neutral, pressure sensitive mounting board that requires no tissue, no heat and no special equipment, making it simple, fast, and economical to use. Peel back the release sheet, position the artwork or photo, and firmly press down, smoothing over the entire surface. 50pt thickness.

8" x 10"	200 Qty	#30050
11" x 14"	100 Qty	#30052
16" x 20"	100 Qty	#30054



Mat Boards Black/White Cut Size

When you've created a truly amazing image that's worthy of hanging or selling, you'll want to make sure your presentation of the piece is both professional and archival.

Savage Cut Size Mat Board is made from the finest cream core pulp and acid-free papers. 4ply/40pt thickness.

8" x 10"	200 Qty	#15401
11" x 14"	100 Qty	#15402
16" x 20"	100 Qty	#15404



- Digitally exposed **RA-4 color prints** up to 50" wide
- **Giclée/inkjet** prints up to 60" wide on fine art paper and canvas
- Dip & dunk processing of **B&W, C-41, and E-6 film** from 35mm to 8x10 sheets

- **High resolution scans** up to 500MB+ on our Imacon 848 scanner
- Fine art **copywork** and edition printing
- **Affordable** quantity scanning of prints and slides
- **Quality** machine prints from wallet to 12"x18" on Kodak Endura paper

FINE PHOTO LAB SERVICES FOR OVER 30 YEARS!

877.310.8703

1700 S. Lamar Blvd., Ste. 327
Austin, TX 78704

Mail order department hours
Monday- Friday 9-6

Email questions to:
hollandorder@gmail.com

ORDER PRINTS AT:
WWW.HOLLANDPHOTO.COM

NEW Announcing our High Resolution **SUPER SCANS!**

FILM DEVELOPING
C-41, E-6 & B&W

As low as
\$11
INCLUDES
Scanning & Web Upload

TheDarkroom.com

Large Prints
Canvas (mounted or unmounted),
Fine Art Prints also now available
Odd Shapes and Sizes
Fast Turnaround
Easy Site Navigation!

Perfect Posters COM

bigprintsusa.com
Canvas Prints
Free Shipping
(on orders over \$15.00)
Price Includes: Printing on artist canvas, Mounting on Stretcher Frame, Boxed and **SHIPPED FREE.**
www.bigprintsusa.com

Darkroom Imaging

www.darkroomimaging.com

- ▶ Full service Pro photo lab
- ▶ On-Line ordering 24/7

1-800-566-9504

BUY SELL TRADE **Alpine Camera**
YOUR COMPLETE FILM AND DIGITAL SOURCE

TOP \$ PAID FOR YOUR DIGITAL AND FILM PHOTOGRAPHIC EQUIPMENT

***FREE QUOTE**
ON PHONE OR ONLINE

***PLUS**
FREE RETURN SHIPPING
If we cannot make the purchase!

National (800) 518-6181 Local (847) 299-6181
686 Lee Street, Des Plaines, IL 60016

AlpineCameraUSA.com

Put Your Photos on Canvas

11 x 14	24 x 30
11 x 17	24 x 36
12 x 16	30 x 40
16 x 20	36 x 48
18 x 24	38 x 60
20 x 30	

Gallery Wrap Available

Color Services
Photo Lab

C41 and B&W Processing
Film Scans • Print Scans
Prints from Negatives & Slides
Chromira prints up to 30" wide
Fine Art prints up to 40" wide
Prints on Aluminum
Prints on Canvas
Prints on Wood
Photo Wall Clings

Since 1976

(800) 207-7927
colorservices.com

ILFORD LAB DIRECT
REAL BLACK & WHITE PRINTS
TRADITIONAL SILVER GELATIN PRINTS

- **Dip & Dunk Film Developing**
- **Silver Gelatin B&W Printing**
- **Prints From Film or Digital**

Visit our website for info and free calibration print!

ilfordlab-us.com

nature's image

2016 Photography Field Workshops:
Smoky Mountains, WV Wildflowers, Tangier Island, NC Waterfalls, Chincoteague Island
(Details to come on website)

Bill & Linda Lane - 804.883.7740
billindaphoto@mindspring.com
www.LanePhotoWorkshops.com

FLASHPOINT
www.adorama.com

Pro Albums



NEW



- Self Adhesive Album
Peel n' Stick With Padded Front Cover
- Bella Series – Book bound w/metal edges
- Barn door style CD Holder for 1 or 2 CD's

FLASHPOINT www.adorama.com

Nikon

AUTHORIZED SERVICE
FILM • DIGITAL • LENS • FLASH

Nikon Factory Trained and computerized for Professional complete equipment repair.

Free Estimates, Fast Friendly Service.
Call us for the Quality Service you deserve!

800-406-2046
Authorized Photo Service
8125 River Dr., Suite 100
Morton Grove, IL 60053
www.authorizedphoto.com



We're Norman Specialists! WE HAVE TRANSFORMERS for all 450 series equipment... P125, V200, P200B, P202, P400, P500. Been told your older Normans are unrepairable? Not so! Let us keep 'em working for you.

NORMAN REPAIR

Over 50 years combined experience servicing Norman. 200B/C, 400B SPECIALISTS! Also repairing: Photogenic, Speedotron, Dynalite, Novatron, Graflex, Camerz, Beattie an Hawk. CALL US TOLL FREE for fast and thorough service!

(800) 988-7111

HOLLY ENTERPRISES
15848 Rayen St., North Hills, CA 91343



STO-FEN OMNI-BOUNCE
CUSTOM MADE FOR YOUR STROBE
The "OMNI" All Directional Bounce

It achieves the effect of Umbrella & Soft Bare Bulb illumination. Works well with all lenses from 16 to 200mm, including zooms. Designed for the following strobes: Canon 199A, 300TL, 270EX, 380EX, 420EX, 420EZ, 430EX, 430EZ, 540EX, 550EX, 580EX, 580EXII & NEW 600EX/RT, Metz MZ-3, 322-1, 322-2, 36AF, 44AF, CT/CL45, CT60, 40M22, 40M21i & 3i, 40AF4N, 58AF1, 50M25, 54M23 & MZ70, 70MZ-4&5, 76MZ5, Minolta 3500xi, 3600, 4000AF, 5200i, 5400xi/hs & 5600HS, Nikon SB16, SB24, SB25, SB26, SB28, SB28DX, SB50DX & SB80DX, SB400, SB600, SB800, SB900, Olympus T32, FL36, FL40, FL50 & G40, Pentax 330FTZ, AF360FGZ, AF500FTZ & AF540FGZ, Sunkpak 355AF, 383, 422, 433, 444, 300X, 455, 522, 544, 555 PZ4000AF, PZ5000AF, PZ40X, MZ40AF, RD2000. Sony HVL-F36, F56, HVL-F58AM, HVL-F32X, HVL-F1000 & FH1100, Achiever 260 Series, Vivitar 283, 285, 728AF, 730AF, 830AF, 840AF, 850AF, 2500, 3500, 3700, 4600 & 5600. Plus Universal for many other bounce strobe units. If you do not see your flash listed, please ask, as we can fit many other flashes not listed.

Onmi shown on Nikon SB25

STO-FEN PRODUCTS
P.O. Box 7669
Dept. 520
Santa Cruz, CA 95061
Inquiries: 831-427-0235
Fax: 831-423-8336
www.stofen.com

"Specify your strobe when ordering"
AVAILABLE AT MANY DEALERS
Only: \$19.95 plus \$2.50 shipping
CA & NY residents add sales tax
To Order, CALL TOLL FREE
800-538-0730
AmEx, VISA & MASTERCARD Welcomed.
Mail Orders Send Check or Money Order.
Most orders shipped within 48 hours.

BALDMTN.COM

Photography On Bald Mountain
Wed/Thurs. 10-5 Fri. 10 to NOON PST
831-423-4465
KEN RUTH

Classic and antique mechanical camera service, dedicated to achieving optimal performance for image creation in ALL OLDER CAMERAS AND OPTICS INCLUDING ONES YOU NEVER KNEW EVEN EXISTED. Precise adjustment and repair when damaged or missing parts are history. Fabrication, modification, parts design and manufacture. Kodak Medalist 120 conversion. Early focal plane shutter reconstruction. View camera shutters cleaned. Conservation of finish and fragile materials.

Ship to: PHOTOGRAPHY ON BALD MOUNTAIN
113 Bald Mountain, Davenport, CA 95017

SERVING SHUTTERBUG CUSTOMERS FOR OVER 30 YEARS
"WHERE PHOTOGRAPHY IS MORE THAN A BUSINESS"



Alpine Camera
YOUR COMPLETE FILM AND DIGITAL SOURCE

Classic Camera Repairs

ALL MAKES & MODELS
Film & Digital Cameras
Lenses & Projectors
Starting at \$89.95 + S&H
up to 1yr. Warranty

686 Lee Street, Des Plaines, IL 60016
National (800) 518-6181
Local (847) 299-6181
Mon - Fri 10-6 Sat 10-5 CST

AlpineCameraRepair.com

TAMARKIN CAMERA

"America's Premier Leica Specialist"

Expert repair service for
Leica M, R and Screw-mount
cameras and lenses.

Leica (800) 289-5342

ACRATECH

GP Ballhead

Weights only
1lb. (.45kg)

Holds 25 lbs.
(11kg)

Also works as
a Gimbal head
and a panoramic
head

(909) 392-7522
www.acratech.net



Made in the USA.



KEH CAMERA
The Smarter Way to Buy and Sell

REPAIR CENTER

National Service on 35mm, Digital, Medium and Large Format-Bodies, Lenses & Accessories

Average turnaround time of 2-3 weeks
with rush service available

Factory trained technicians
Free repair estimates
Call 800-DIAL-KEH email repair@keh.com

Krimar PHOTO SHOP

42 Years in Business

Rolleiflex Twin Lens Repair

Rolleiflex 2.8F
Rolleiflex 3.5F

Rollei

Repairs in only 3-4 Days!

105-B Broadway (RT 4), Elmwood Park, NJ 07407
www.krimarphoto.com



Highly experienced service for the professional since 1969 • Custom electronic and machine shop work • Special designs and adaptations • Head conversions • Power increases • Parts and equip. sales • Mail orders no problem!

STROBE REPAIR

These brands only

Norman • Photogenic • Speedotron • Novatron • Dynalite • Graflex flash only • Camerz and Beattie cameras and film magazines

Metal Foot for Vivitar 283/285
"FLASH-FOOT ONE" • Machined • One Piece • Patented Black anodized • AC sync socket • CALL US TOLL FREE!!

(800) 988-7111 voice • (818) 892-9021 fax

HOLLY ENTERPRISES
15848 Rayen St., North Hills, CA 91343



www.CAMERABOOKS.com

Featuring over 17,500 Titles:
100's of DVD's. Books on
Cameras; History of Photography;
How-To, Incl. Digital; Repair
manuals. 1000's of ORIGINAL
instructional manuals. In stock/
ready to ship. **WE BUY Camera
Books and Manuals**
Petra Keller's PH 541-504-7620
FAX 541-504-7623
Pkell1014@aol.com

LEICA FOR SALE Dan Black

LEICA and other fine cameras
Buy – Sell – Trade

mrdmblack@gmail.com

Phone: 610-664-7345

SHUTTERBUG

ADVERTISER'S INDEX

Adorama.....	52, 61, 96-97
Aechromz Lighting.....	31, 37
Alien Skin Software	9
Anthropics.....	6-7
Arca Swiss	62
Argraph	77
Avenso	19
B&H Photo	88, 89, 90, 91
Bay Photo Lab	4-5
Blackrapid Inc.	11
Cambridgeworld.com	34-35
CBRE Marketing	45
Classic Connection	63
Cotton Carrier LTD	70
Denny MFG	59
Expo Imaging	17
Feisol.....	71
FJ Westcott.....	43
Graslon	50
KEH Camera Brokers.....	65
Mac Group	CV4
Marathon Press	60
MK Controls.....	49
National Camera Exchange.....	55, 69
Paul C. Buff	CV2-3, 51, 98-CV3
Photogenic.....	21
Platypod Pro.....	58
Prof. Photographers of America... 42, 44, 46	
Promediagear.....	67
Quantum	29
Samys Camera.....	23
Savage Universal	27, 41
Schneider Optics	68
Sigma Corp of America.....	13
Stan Tamarkin	57
Vanguard.....	25, 53
XP Innovations	47

PRODUCT PORTFOLIOS

Alien Skin Software	73
Anthropics	73
BackdropExpress.com	72
Bay Photo Lab	72
Blackrapid Inc.	72
BosStrap.....	73
Cotton Carrier LTD	72
Graslon.....	72
OP Tech	72
Skytop Trading	73
Sto-Fen.....	73

ETC

Acratech.....	93
Adorama.....	93
Alpine Camera	92, 93
Authorized Photo Service	93
Automated Photo Technology	92
Big Prints USA.....	92
Classic Connection	94
Dan Black	94
Darkroom Unlimited.....	92
Holland Photo	92
Holly Enterprises.....	93
KEH Camera Brokers.....	93
Krimar Photo Shop	93
Natures Image Photography.....	92
Petra Kellers Photo	94
Photography on Bald Mountain	93
Specialty Photo Labs	92
Stan Tamarkin	93
Sto-Fen.....	93
The Dark Room.....	92

CLASSIC CONNECTION FINE CAMERAS

SAM SHOSHAN Collecting · Trading · Selling
Leica HASSELBLAD Mamiya Canon Nikon *Leica*

Leica

(USA DEALER)

NEW PRODUCT FROM LEICA COMPANY:



M black or silver 24MP cmos taking orders \$6950
LIVE VIEW AND ELECTRONIC VIEWFINDER. / FOCUS
PEAKING. / LEICA R ADAPTER M. / MULTI-PATTERN
AND SPOT EXPOSURE METERING. / FULL HD VIDEO
CAPTURE. / SPLASH WATER PROTECTED
LEICA MAESTRO IMAGE PROCESSOR.

888-LEICASAM (534-2272)

203-371-2352 / 2353

Toll-Free Fax: 866-639-1542

Fax: 203-880-1521

501 Kings Highway East
Executive Suites
Fairfield CT 06825
(by appointment only)

SANDSTORM

Shutterbug reader Alan Bogart captured this beautiful shot in the Great Sand Dunes National Park in Colorado just as a thunderstorm was moving into the mountains in the background and late afternoon light was hitting the dunes. The result is a gorgeous contrast of light, shadow, and color. "The window for great light when shooting in sand dunes lasts no more than 5-10 minutes at the most," Bogart says. "Dunes usually reflect light too well, thereby softening shadows too much. It's only when the sun is close to setting that the light takes on that golden quality." He captured the image with a Nikon D800E and a Nikkor 80-200mm f/2.8 lens at 155mm, f/6.3, 1/640 second, ISO 200.

© Alan Bogart

Editor's Note: Every month we will feature an image in *Final Shot* from *Shutterbug's* online Galleries on Shutterbug.com.

For every shoot, there's

ADORAMA

The widest selection of cameras & photo gear in the industry.

ADORAMAtv

Free Creative Education

 youtube.com/AdoramaTV



01. Nikon D750 *Bundle*

- A serious tool for serious shooters
- Built-in Wi-Fi sharing & remote control
- Cutting edge HD video capabilities
- 24.3MP FX-format sensor & EXPEED 4

\$2,296.95 SKU: INKD750A

02. Lumix DMC-GH4

- 16.05 MP Digital Live MOS Sensor
- 4K Cinematic Video
- Digital Single Lens Mirrorless
- Micro Four Thirds mount

\$1,697.99 SKU: IPCDMCGH4

03. Canon EOS 5DS R

- 50.6 Megapixel Full-frame CMOS sensor
- Fine Detail mode in Picture Style
- Scene Detection System
- 1-point High Density Reticular AF

\$3,899.00 SKU: ICA5DSR

04. Pentax 645Z

- Medium Format Digital SLR
- 51.4 effective MP CMOS sensor
- ISO - 100 to 204,800
- Beautiful, full HD movies

\$8,496.95 SKU: IPX645Z

05. Canon 600 EX-RT

- Wireless multiple flash system
- Redesigned contact construction
- Improved flash head durability
- 18 Custom Functions

\$549.00 SKU: CA600EXU

06. Nikon SB-910 TTL AF Speedlight Flash

- Nikon's flagship Speedlight
- Flash Exposure Control
- On the road or in the studio

\$546.95 SKU: NKSB910AFU



Scan here to visit
ADORAMA.COM

42 W 18th ST., NYC
800-223-2500



FREE 1-3 DAY SHIPPING
on most orders over \$49*

*details at adorama.com/shipping



VIEW THESE
ITEMS ON OUR
ADORAMA.COM
FOR **CURRENT
PROMOTIONS
& SAVINGS**

07. Nikon D810 Digital SLR

- 36.3 MP FX-format full-frame sensor
- No optical low-pass filter
- ISO 64 to ISO 12,800
- Stills and Full HD 1080p video

\$2,996.95 SKU: INKD810

08. Canon EF 100-400mm

- L-series super-telephoto zoom
- 1 fluorite & 1 super UD lens element
- Circular aperture (9 blades)
- New Air Sphere Coating

\$2,199.00 SKU: CA1004002U

09. Profoto B2 Off Camera Flash Head

- TTL and HSS (High Speed Sync)
- 2 fully asymmetrical outlets
- Fast recycling of 0.03-1.35 seconds

\$695.00 SKU: PP901108

10. Sony Alpha a7S

- Mirrorless Digital Camera
- 4K Video BIONZ X Processor
- Sony E-mount Full Frame
- ISO - 50 to 4,096,002

\$2,498.00 SKU: ISOA7S

11. Canon EOS-7D Mark II

- 20.2 Megapixel CMOS sensor
- Full HD 1080p/60 Video
- Dual Pixel CMOS AF
- Continuous 10fps Shooting

\$1,799.00 SKU: ICA7DM2

36 Years Makes
Us Experts

**Passion Makes
Us Photographers**



VLX

grab your lights
and LET'S GO



VAGABOND™ LITHIUM EXTREME

Heavy Duty Portable Power for Studio Flash Units

Factory-Direct
\$399.95



check out
our VLX
packages
online!

DON'T BE TIED TO POWERLINES.

Any location becomes your studio when you're packing your own power.


The Vagabond™ Lithium Extreme offers the highest level of performance to reliably power your flash units on location with a powering capacity for up to five flashes - both monolights and pack-and-head systems. The VLX™ offers a high yield of shots and fast recycle, and unlike other portable power systems on the market, it employs a vastly superior, long-life battery with a 10+ year lifespan for lower overall operating costs. Weighing in at just 6 pounds, the rugged, ready-to-go system is easy to carry and approved for airline travel. Just imagine the backdrop possibilities when your studio is mobile...**LET'S GO!**

- **400W Continuous Power Inverter** providing true sine wave power
- **Internal LiFePO4 Battery** - the safest lithium battery currently available
- **Powers Multiple Flashes** accommodating a combined total up to 3200Ws
- **Lightning-Fast Recycle** cycling 640Ws in under 2 seconds, 1280 Ws in 3.5
- **Long Battery Life** - approx. 500 full power shots with 640Ws connected
- **Universal Rapid Battery Charger** recharges in just 3 hours on any powerline
- **Compact and Lightweight Design** - durable design weighing just 6 pounds
- **Convenient Light Stand Mounting** with built-in, heavy-duty stand clamp
- **Absolute Satisfaction** backed by our 60-Day Guarantee and Factory Warranty

PAUL C.
BUFF

Paul C. Buff, Inc. • 2725 Bransford Avenue • Nashville, Tennessee • 37204 • USA
Toll Free 1-800-443-5542 • Local 615-383-3982 • Email info@paulcbuff.com

WWW.PAULCBUFF.COM



ALIEN BEES

Bring the galaxy's MOST POPULAR STROBE into YOUR STUDIO

so powerful and quick, yet so easy to control

- powerful output with fast flash durations for freezing action
- bright modeling lamps that track adjustments for WUSIWYG previews
- quick recycle for rapid shooting and fan cooled for heavy-duty use

ready for any subject, any location

- huge 6 f-stop power variability range with quick slider adjustment, ready for studio or location work, weddings, fashion, sports, portraits, and more
- rugged, yet amazingly lightweight, easily traveling from shoot to shoot
- designed for use with our full line of innovative accessories from softboxes and beauty dishes to remote controls and portable battery power systems

world-renowned customer service

- made and sold in the USA from our headquarters in Nashville since 2001
- factory-direct sales that allow us to offer outstanding products at low prices
- 60-Day Absolute Satisfaction Guarantee and 2-Year Factory Warranty

B400

160 Ws flash
\$224.95

B800

320 Ws flash
\$279.95

B1600

640 Ws flash
\$359.95

ABR800

320 Ws ringflash
\$399.95



PAULCUFF.com

Paul C. Buff, Inc. • 2725 Bransford Ave • Nashville, TN • 37204 • USA

Call us: Toll Free 1-800-443-5542 or Email us: info@paulcuff.com

PAUL C.
BUFF



Living Light

with the remarkable new **ELB 400**



© John Flury

Under 5 lb. 350 full-power flashes. Skyport Controller.
Weather-rugged. EL Creative Lighting Suite.
Oh yeah...it is *THAT* awesome.

We are incredibly serious about providing the most lightweight,
powerful and portable lighting systems in the world.

What you do with these beauties is entirely up to you.



 **elinchrom** 

elinchromus.com

914 347 3300 • Distributed by MAC Group